

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 4, 2002



Korn's New 'Untouchables'

Immortal/Epic Opus Reaches Stores In June

BY LARRY FLICK

LOS ANGELES—Jonathan Davis is not shy in sharing his opinion of Korn's fifth *Immortal/Epic Opus, Untouchables* (June 11).

"It's our masterpiece," the band's frontman says with pride. "It's more than just a progression from our last

album. It's the absolute best work we're capable of right now. We've poured everything we have into these songs."

The element that sets *Untouchables* apart from Korn's 1999 disc issues is that everything is bigger and heavier

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Latin Singer/Songwriters Heat Up

BY LEILA CORO

MIAMI—Last February, the Grammys featured one Latin performer—Spanish superstar Alejandro Sanz, winner of four Latin Grammy awards—singing alongside Destiny's Child. The overtly commercial slant of this pairing perhaps obliterated Sanz's true colors.

SPECIAL FOCUS

He is a singer/songwriter in the purest sense of the word; a troubadour driven far more by his interior musings than commercial considerations. But the fact that Sanz has

finally achieved commercial success in the U.S. underlies the growing interest here for one of the most

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HEAT SEEKERS

MCA's Res Hits No. 1 With 'How I Do' Album

SEE PAGE 59



Punk State Of Mind Prevails

New Generations Discover Music's Ingrained Independent Spirit

BY CHRIS MORRIS

LOS ANGELES—The memorable 1984 documentary about a tragicomic U.S. tour by the Southern California bands Youth Brigade and Social Distortion coined a definition for punk rock in its title: *Another State of Mind*.

That state of mind has remained a remarkably resilient and culturally ingrained one, in spite of punk's virtual disappearance from the mainstream musical landscape.

Unlike rap—a genre that sprang up in the late '70s, just as punk was writhing to life in the U.S. and the U.K.—punk has made only sporadic dents in the national charts, and then only in its most

SUB CITY

commercially palatable forms. While contemporary rap acts still routinely deliver No. 1 albums, multi-platinum punk-derived hits like Nirvana's *Nevermind* (1991) and *In Utero* (1993), the Offspring's *Smash* (1994), and Green Day's *Dookie* (1994) have been few and far between in recent years.

But the rebellious spirit of punk has been self-maintained during the course of more than two decades, thanks in large measure to its do-it-yourself philosophical roots, its independent economic approach, and its ongoing appeal to new generations of teen listeners.

For proof of the music's continuing vitality and its commercial viability, one need look no further than the lineup of this year's Vans Warped tour, which kicks off its summer-long run June 21 at the



ANTI-FLAG



before SoundScan began tracking album sales in 1991 indicate an ongoing decline for old titles and do not reflect sales at non-SoundScan stores, which punk rock observers say account for a large percentage of the total.

For instance, Fugazi's 1990 Dischord release *13 Songs* has sold more than 150,000 units to date, according to SoundScan. *Energy*, the 1989 Lookout! album by Operation Ivy—the San Francisco band that included future members of Rancid—has shifted 332,000 units. And Pennywise's eponymous 1991 Epitaph bow has moved 250,000 units.

The biggest punk acts have commanded imposing numbers on new releases out of the box—and, again,

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The POWER of Latin Music



ASCAP Latin Heritage Award
Gilberto Santa Rosa



Compositores Del Año
Omar Alfano
Joan Sebastian



Editora Del Año
WB Music Corp.

SUPERCANCIÓN DEL AÑO
"Abrázame Muy Fuerte"
compositor:
Alberto Aguilera Valadez
editores: Alma Musical
BMG Songs, Inc.

Salsa

CANCIÓN DEL AÑO
"Pero No Me Ama"
compositor:
Rafael Monclova de Jesús
editora:
La Editora De Música PMC

CANCIÓNES GANADORAS
"Comerte A Besos"
compositores: Sergio George
Jorge Luis Piloto
editores: Piloto Music Publisher
Sir George Music
WB Music Corp.

"Cómo Se Lo Explico Al Corazón"
compositor: Héctor Rivera
editora: Negrelo Music

"Con Cada Beso"
compositor: Fernando Osorio
editores: Osorio Music
WB Music Corp.

"Me Da Lo Mismo"
compositor: Omar Alfano
editores:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Me Liberé"
compositor: Julio Castro
editora: Cartagena Enterprises

"Mi Primer Amor"
compositor: William Duvall
editora: Caribbean Waves Music

"Muero"
compositores: Armando Larrinaga
Teresita Mora Arriaga
editores:
Larrinaga Music Publishing
Universal Music Publishing Group

"Por Amarte Así"
compositores: Alejandro Montalbán
Eduardo Reyes
editora: WB Music Corp.

"Pueden Decir"
compositor: Omar Alfano
editores:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Quiero"
compositores:
Ray Conteras
James Nicholas Greco
editores: Jimmy G's Publishing
Maha Gita Music
WB Music Corp.

"Yo Si Me Enamoré"
compositor: Alejandro Jaen (SGAE)
editora: Nueva Ventura Music

Regional Mexicano

CANCIÓN DEL AÑO
"Despreciado"
compositor:
Jesús Navarrete Urena (SACM)
editora: Vander Music

CANCIÓNES GANADORAS
"Amorcito Mío"
compositor: Joan Sebastian
editora: Vander Music

"Cada Vez Te Extraño Más"
compositor: Miguel Luna
editora: Pacific Latin Copyright

"Disculpe Usted"
compositor:
Felipe Segundo Martínez Escamilla
editora: Huila Publishing



Congratulations 2002 El Premio ASCAP AWARD WINNERS

"La Calandria"
compositor:
Manuel Hernández Ramos (SACM)
editora: Vander Music

"Me Vas A Extrañar"
compositor:
Enrique "Fato" Guzmán (SACM)
editora: Vander Music

"No Me Conoces Aún"
compositores:
Flor Ivonne Quezada Lozano (SACM)
Alan Alexander Trigo Coca (SACM)
editora: Edimonsa Corp.

"Por Amar Así"
compositor:
Juan Francisco Rodríguez Del Bosque
editora: WB Music Corp.

"Será Porque Te Amo"
compositores:
Eduardo Franco Da Silva (SADAIC)
Rosario Pedro Luis Lo Forte (SADAIC)
editora: BMG Songs, Inc.

"Te Soñé"
compositor: Javier Zazuela Laramaga
editora: Teocal Music

"Un Idiota"
compositor: Joan Sebastian
editora: Vander Music

"Un Sueño"
compositor: Gustavo Avigliano
editora: Fonomax Music Publishing

Rock

CANCIÓN DEL AÑO

"Para No Verte Más"
compositores:
Guillermo Novells (SADAIC)
Pablo Tisera (SADAIC)
editora: WB Music Corp.

CANCIÓNES GANADORAS

"Dame Lo Que Quieras"
compositores: Mark Kilpatrick
John Lengel III
editora: No Little Fish Music

"De Verdad"
compositores: Steve Mandile
Jodi Marr
editoras: Lazy Jo Music
WB Music Corp.

"De Vuelta Y Vuelta"
compositor: Pau Dones Cirera (SGAE)
editora: WB Music Corp.

"Mentira"
compositor: Alberto Cuevas (SGAE)

Grupo Independiente del Año:
Skapulario
Merengue

CANCIÓN DEL AÑO

"Cómo Olvidar"
compositores: Gustavo Arenas
Jorge Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music
permusic

CANCIÓNES GANADORAS

"Caracolito"
compositor: Oscar Serrano
editora: Qué Loco Publishing

"Corazón De Mujer"
compositores: Gustavo Arenas
Alejandro Jaen (SGAE)
José Luis Morín
editora: Nueva Ventura Music

"La Noche"
compositor:
Alvaro Jos Arroyo (SAYCO)
editora: Edimúsica USA

"Tu Eres Ajena"
compositor: Alejandro Montero
editora: Juan & Nelson Publishing

"Voy A Quitarme El Anillo"
compositores: Rafael Ferro (SGAE)
Roberto Livi
editoras: 2000 Amor Music
Rafa Music

"Wow Flash!"
compositor: Rodolfo Barrera
editora: Lida Socapi Music Publishing

Pop/Balada

CANCIÓN DEL AÑO

"La Bomba"
compositor:
Fabio Zambrana Marchetti
editora: Sony/ATV
Music Publishing LLC

CANCIÓNES GANADORAS

"Azúl"
compositor: Gustavo Santander
editoras: Famous Music Corporation
Santander Melodies

"Bésame"
compositor: Ricardo Montaner (SGAE)
editoras: EMI April Music
Hecho A Mano Editores

"Candeia"
compositores: Erika Ender
Donato Poveda
editora: permusic

"Cómo Olvidar"
compositores: Gustavo Arenas
Jorge Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music
permusic

"Cómo Se Cura Una Herida"
compositores: Rudy Pérez
Jorge Luis Piloto
editoras: Adam Rhodes Music
Lanfranco Music
Rubet Music Publishing
Universal Music Publishing Group

"Con Cada Beso"
compositor: Fernando Osorio
editoras: Osorio Music
WB Music Corp.

"Cuando Seas Mía"
(*Miss Me So Bad*)
compositores: Omar Alfano
Yoel Henriquez
Diane Warren
editora: Realsongs

"Infel"
compositor:
Víctor Yunes Castillo (SADAIC)
editora: EMI April Music

"Por Amarte Así"
compositores: Alejandro Montalbán
Eduardo Reyes
editora: WB Music Corp.

"Pueden Decir"
compositor: Omar Alfano
editoras:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Te Quise Olvidar"
compositor: Carlos Baute (SGAE)
editora: EMI April Music

"Tu Recuerdo"
compositor: Vladimir Dotel
editoras: BMG Songs, Inc.
Vlacles Publishing

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A love of evocative language.
An ability to bring audiences
to their feet. ASCAP is pleased
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members. Congratulations.

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& CHAIRMAN OF THE BOARD

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Top Singles

Videos

Unpublished

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JAZZ		
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EAGLE ROCK
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Chart Beat™

by Fred Bronson

THE ROCK ERA: The latest 11 albums to peak at No. 2 on the Top Soundtracks chart all have something in common: They were stung by the Grammy Award-winning *O Brother, Where Art Thou?* (Lost Highway/Mercury), which kept soundtracks to box-office smashes like *Shrek*, *Harry Potter and the Sorcerer's Stone*, and *The Lord of the Rings: The Fellowship of the Ring* from reaching pole position.

But the curse is broken this issue, as *The Scorpion King* (Universal) becomes the first soundtrack to push *O Brother* out of the No. 1 position since the issue of Oct. 13, 2001, when *Glitter* completed its three-week grip on the top spot.

While Dwayne "The Rock" Johnson dominated movie box-office figures with *The Scorpion King*, it looked as though the soundtrack was going to have to settle for runner-up status. The album debuted at No. 2 the issue of April 13 and remained in second place for three consecutive weeks at No. 1. *Scorpion* did the same, but with *O Brother* falling to No. 2 after 23 non-consecutive weeks at No. 1, *Scorpion* was the only album to suffer the fate by *Blade II*, *Resident Evil*, *Queen of the Damned*, *I Am Sam*, *State Property*, *Ho-Ho-Ho*, *The Wash*, *On the Line*, and the three above-mentioned runners-up.

The Soundtracks chart was introduced in the issue of *Billboard* dated June 30, 2001, and the first album to head the list was *Moulin Rouge*. *The O Brother* soundtrack came in second on that initial chart. The only other albums to achieve No. 1 since *O Brother*, *Glitter*, and *The Scorpion King* are *The Fast and the Furious*, *Rush*

Hour 2, and *American Pie 2*. The question that remains is how *The Scorpion King* will handle his greatest foe: the soundtrack to *Spider-Man* (Columbia/Roadrunner/Island Def Jam/Sony Music Soundtrack).

IVE GOTTA CROW: An absence of almost 2 1/2 years has apparently made us even fonder of *Sheryl Crow*. She achieves the highest peak position of her career on The Billboard 200 with the No. 2 opening of *C'mon, C'mon* (A&M/Winterscope) (see Over the Counter, page 55). Previously, Crow's high mark on the chart was the No. 3 peak in 1995 of her first album to appear on the survey, *Tuesday Night Music Club*. Her eponymously titled follow-up topped out at No. 6 in 1996. Two years later, *The Globe Sessions* found its way to No. 5. In 1999, *Sheryl Crow and Friends: Live From Central Park* faltered at No. 107.

ROD TO THE WORLD: More than 13 years after his death, *Rod Orbison* remains a legend. A collection of 20 *Golden Hits* (TVT) enters Top Country Albums at No. 69. It's the fourth greatest-hits collection to appear on this tally. Although he charted as early as 1956 on the Best Sellers in Stores chart with "Ooby Dooby," Orbison didn't debut on the country albums chart until 1983, when *The All-Time Greatest Hits of Rod Orbison* peaked at No. 23.

More Fred Bronson each week at www.billboard.com.

Media/Music Behemoths End First Qtr. On Shaky Ground

BY MATTHEW BENZ

NEW YORK—Vivendi Universal and AOL Time Warner, two major music and media companies working to improve performance and repair their image with investors (*Billboard*, April 27), reported first-quarter financial information Wednesday (24). While the numbers shed some light on key issues, important questions still loom for each firm.

Overshadowing Vivendi's numbers was the company's annual shareholder meeting, held that day in Paris. A company board member expressed the board's support for chairman/CEO Jean-Michel Messier, who has come under fire for what some call an unfocused strategic vision and, more recently, his decision to axe Pierre Lescure, the popular head of its money-losing Canal Plus pay-TV unit. Some still speculate that Messier may see his power reduced.

Enduring regular boos and jeers from the crowd of shareholders,

Messier vowed to cut the debt the company has incurred from its many acquisitions. He said a high priority was to develop synergies among its music, film, TV, and Internet units, though he offered few specifics.

Meanwhile, shareholders voted down a proposed stock-option plan, which Messier said was needed to retain top executives and thus would be put before shareholders again.

Even as Messier argued for his vision of Vivendi as a cohesive media company, he said that for now, it does not have any plans to divest itself of its stake in Vivendi Environment, the utility company from which Vivendi derives half of its revenue.

Vivendi's media and communications businesses reported an operating profit of 436 million euros (\$38.93 million), up 27.1% from the same period last year. Revenue rose 12.2% to 7.11 billion euros (\$6.35 billion). Vivendi's telecommunications business accounted for 94.2% of the operating income and 30.7% of revenue.

Universal Music Group (UMG) saw operating income fall 60.9% to 27 million euros (\$24.1 million), as revenue fell 5.7% to 1.364 billion euros (\$1.22 billion). UMG said its release schedule is weighted toward the second half of the year, though it's market share held steady amid a sluggish worldwide music market.

Back in New York, AOL Time War-

ner reported a record net loss of \$54.2 billion, or \$12.25 per share, as it took a \$54.2-billion non-cash charge to reflect declines in the value of acquired assets—mostly those from the merger of AOL and Time Warner. It had a net loss one year ago of \$1.4 billion, or \$1 per share. Without the charge, AOL Time Warner's loss would have been \$1 million, or less than a penny per share.

Revenue rose 3.5% to \$9.76 billion.

The charge signals that what AOL paid to remake itself as AOL Time Warner is far more than what the company is worth today. For some, that calls into question the very idea of the AOL/Time Warner merger.

Of greater concern going for-

ward is the performance of the AOL Internet service, the combined companies' strongest business unit and crown jewel. Yet worries about its ability to add subscribers, develop advertising revenue, and build a broadband business have tarnished that image this year.

The numbers confirmed some of these fears, as revenue for the unit was flat at \$2.3 billion. Citing "ongoing weakness in its online advertising business," AOL Time Warner lowered its overall 2002 forecasts.

These woes overshadowed improvement at Warner Music Group, which parlayed market-share gains into \$947 million in sales—a 4.8% increase.

**VIVENDI
UNIVERSAL**

Michael W. Smith, Third Day Fly High At Doves

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith, Third Day, and Troy McKeown were the big winners at the Gospel Music Assn.'s (GMA) 33rd annual Dove Awards, held April 25 at the Grand Ole Opry House. Smith won six Doves, including artist of the year—an honor he also collected in 1998. He also won praise-and-worship album of the year for his *Reunion* album, *Worship* and best instrumental album for *Freedom*.

Gorgia rockers Third Day picked up five Doves, including a second consecutive group of the year award. Its current project, *Come Together*, was named best rock album, and the title track won best rock record song of the year. Third Day lead vocalist Mac Powell was named male vocalist of the year.

Powell says, "It's such an honor, because these are our peers voting for these awards. These aren't people who don't know who we are and are just randomly selecting a name they've heard."

McKeown (of the trio dc Talk) won five Doves, among them his first for producer of the year. Each dc Talk member released a solo album last year; McKeown's solo effort, *Momentum*, was recognized in the rap/hip-hop/dance album category, while the single "Somebody's Watching Me" won in the rap/hip-hop/dance record-song category.

It was a big night for first-time Dove nominees MercyMe. "I Can Only Imagine," written by the group's Bart Mil-

lard, won song of the year and best pop/contemporary recorded song. Millard was named songwriter of the year. He says, "MercyMe has been writing songs to glorify God for the past eight years, and to be recognized by our peers for doing so is a huge honor."

Last year's songwriter of the year, Nicole C. Mullen, won for best female vocalist. Her clip for "Call on Jesus" was named best short-form video. Female trio ZOEgirl won new artist of the year. Curb Records trio Selah won Doves in the inspirational album category for *Press On* and in the traditional gospel

recorded song category for "Hold On." Steven Curtis Chapman won the pop/contemporary album accolade for *Declaration*.

The Dove Awards aired live on PAX-TV. Many of the 42 categories were presented prior to the PAX broadcast via a pre-show on Family Net. (For a complete list of winners, visit dovewards.com.)

The Dove Awards conclude the GMA's annual Gospel Music Week convention. Earlier in the week, the GMA presented several special awards. The Impact Award went to Chordant Distribution. The Christian Booksellers Assn. received the Lifetime Achievement Award. Comedian Jeff Allen received the Grady Nutt Human Award. British worship leader Matt Redman received the International Award. The Scott Campbell Radio Award went to Wayne Pederson. The Rob Gregory Award winner was Bob Augsburg.



Photo: D. S. G.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	% CHG.
Total	226,378,000	198,795,000	(-12.2%)
Albums	214,269,000	194,066,000	(-9.4%)
Singles	12,110,000	4,729,000	(-61.0%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	% CHG.
CD	197,755,000	182,772,000	(-7.5%)
Cassette	16,096,000	10,827,000	(-32.7%)
Other	418,000	467,000	(+11.7%)

OVERALL UNIT SALES

This Week	10,775,000	This Week 2001	12,335,000
Last Week	11,203,000	Change	-12.6%
Change	+3.8%		

ALBUM SALES

This Week	10,530,000	This Week 2001	11,679,000
Last Week	10,950,000	Change	-9.8%
Change	+3.8%		

SINGLES SALES

This Week	245,000	This Week 2001	656,000
Last Week	253,000	Change	-62.7%
Change	+3.2%		

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	2001	2002	% CHG.
Chain	6,477,000	4,240,000	(-34.5%)
Independent	3,304,000	1,821,000	(-44.9%)
Mass Merchant	6,054,000	4,602,000	(-24.0%)
Nontraditional	261,000	164,000	(-37.2%)

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE LOCALE

	2001	2002	% CHG.
City	3,917,000	2,356,000	(-39.9%)
Suburb	4,934,000	3,134,000	(-36.5%)
Rural	7,245,000	5,337,000	(-26.3%)

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

ROUNDED FIGURES

FOR WEEK ENDING 4/21/02

Koch Declares Support For RAC

BY BILL HOLLAND
and MELINDA NEWMAN

WASHINGTON, D.C.—Top executives at Koch Entertainment—the largest independently distributed record company in North America—tell *Billboard* that they fully support recent initiatives brought forward by the Recording Artists Coalition (RAC) and believe they can better compete with the majors by being more artist-friendly.

Three-year-old Koch Entertainment has an approximate 1% share of the domestic music market.

For the Koch execs, the pro-RAC issues in question include reversion of masters to artists and the development of more transparent, simplified contracts that cover shorter time periods.

Koch Entertainment CEO Michael Koch and president Bob Frank say that by embracing artists' concerns, they can better compete in the quickly changing landscape. "The pressure is on the majors," Koch says. "More artists are waking up to the fact that they never see another check after the advance. Independents like Koch offer an alternative to the rigid major-label contract regime."

Frank says, "We feel it is important to make a bold statement in these changing times for the record industry that we will support the RAC and the artist community."

RAC co-counsel Jay Rosenthal comments, "Koch Entertainment appears to be the first label to embrace the spirit of

the reforms promoted by RAC and other artist groups. While they may be the first label to see the light, RAC is totally confident that they will not be the last."

American Federation of Television and Radio Artists (AFTTRA) director of sound recordings Ann Chalovitz adds: "This is very good news—treating artists fairly as partners is not only the moral thing to do but is also helpful in ensuring profitability for the companies. I've noticed that many of Koch's labels have not signed the AFTTRA Sound Recording Code previously and by their statement I presume it means they will sign to ensure that their artists receive health and retirement benefits."

Frank replies: "I'll be more than happy to talk with her about the code, but I'm not sure she understands that Koch Entertainment is the music label [division], that [parent company] Koch International distributes other labels, and that we have no control or responsibility over any part of that business."

The Recording Industry Assn. of America (RIAA) had no comment on the Koch execs' pro-artist comments. In a related development, RAC and industry representatives were at an in-house meeting on April 22 meeting before California lawmakers. That meeting was called to hear whether the two sides had been able to forge a compromise agreement on changes to a California law that allows record companies to sue recording artists who leave their labels owing

undelivered albums after seven years. The three-hour meeting was characterized by a source present as "a waste of time."

The meeting was called by California Sens. John Burton (D-San Francisco) and Judiciary chairwoman Martha Escutia (D-Montebello) to discuss a compromise on a bill that would expand record companies' right to sue acts for damages on undelivered albums. The source says, "The labels aren't yielding on the damages part."

In addition to RIAA president/CEO Hilary Rosen and RIAA negotiator David Amschel, label executives included EMI Recorded Music vice chairman David Munns and Universal Music Group president/CEO Zach Horowitz.

Among those representing the artist's side were RAC co-counsel Jay Cooper and artist managers Irving Azoff and Jim Guerin. Cooper says, "There was no resolution—nothing—and that's it." The RIAA declined to comment on the meeting.

Sen. Kevin Murray (D-Cuver City), who introduced the bill, says, "I was disappointed in the meeting, because we believed we were closer to reaching a compromise, but it was always my intention to go forward with the bill, deal or no deal."

A hearing scheduled for April 26 has been canceled. Murray says he expects the Judiciary Committee to vote on the bill in May. "If they pass it, we'll take it to the assembly floor. If they vote against it, it will be something I bring up every year."

Staley Mourned As Heroin Casualty

BY WES ORSHOSKI

NEW YORK—For many who knew Alice in Chains frontman Layne Staley well or for those who simply followed the singer's career closely, the news of his death—at age 34 of an apparent drug overdose—marked the arrival of an inevitable conclusion to a life and career that seemed half-lived.

Well before Staley—found dead April 19 by a family member in his Seattle apartment—virtually disappeared from the spotlight six years ago, it seemed clear even to outsiders that his heroin addiction had overcome him. He had written about drug use in the band's songs—most notably in "Godsmack" and "Junkman" off 1992's *Dir*—the act had missed sets at high-profile concerts (including Woodstock '94), and journalists had started to take note of scabs on the singer's face and needle marks on his arms.

"For the past decade, Layne struggled greatly—can only hope that he has at last found some peace," Staley's bandmates said in a statement.

In recent years, rumors that Staley was either dead or near death were common. "Unfortunately, his death wasn't that big a surprise," Seattle music journalist Gillian Gaar says. "I think we maybe were surprised that it didn't happen sooner."

Staley, who fought his habit during at least two stints in rehab, joins a

growing list of late '80s/early '90s Seattle rockers to pass in a heroin-related death. That list includes 7 Year Bitch guitarist Stefanie Sargent, Mother Love Bone singer Andrew Wood (to whom Alice in Chains dedicated its full-length debut, 1990's *Facelift*), and bassist John

day Cobain's body was discovered.

Only a few years after Alice in Chains formed in 1987, the act—which began as a garage-metal band—became one of the cornerstones of Seattle's hugely popular grunge scene, along with Nirvana, Pearl Jam, and Soundgarden.

However, Alice in Chains' commercial breakthrough came months before the 1991 release of Nirvana's landmark *Nevermind* album—when the video for the *Facelift* single "Man in the Box" became an MTV staple. With its graphic, Biblical images, the video found favor with fans of both metal and alt-rock. Like its peers, the band straddled the line between the two genres throughout its nine-year career, as it went from opening for Van Halen and Slayer to portraying a bar band in Cameron Crowe's 1992 grunge-inspired film *Singles* and co-headlining *Lollapalooza '93*.

Starting with the *We Die Young* EP, a retail-only freebie, from '90 through '93, the group issued three full-lengths, three EPs, and an *MTV Unplugged* set, which have sold a combined 10.5 million copies in the U.S. while proving enormously influential to the likes of Creed, Days of the New, and Godsmack—which confirms that Staley's career will live on, says Nick Terzo, who was manager of crossover promotion for Interscope Records.

Charles Chavez is named national director of rhythm crossover promotion for MCA Records in Houston. He was manager of crossover promotion for Interscope Records.

Eric Cole is named national director of rock promotion for Arista Records in New York. He was director of radio promotion for Concrete Marketing.

EMI Marketing Effort To Give Artists Global Push

BY MELINDA NEWMAN

LOS ANGELES—In an effort to maximize its roster's worldwide potential, EMI Recorded Music has formed a new centralized global marketing structure. The first artists to receive an enhanced push will be Norah Jones (signed to Blue Note/ Capitol, U.S.), Coldplay (Parlophone/Capitol, U.K.), the Vines (Capitol, U.S.), and Beverly Knight (Parlophone/Capitol, U.K.).

Heading the London-based team and reporting directly to EMI Recorded Music vice chairman David Munns will be Tony Harlow—who will be responsible for marketing Capitol Records' releases—and Matthieu Laurier Prevost, who will work Virgin Records' worldwide priorities. Harlow was formerly managing director of EMI Recorded Music Australia, and Laurier Prevost, who was previously head of Island Def Jam's international marketing department, will both hold the

title of EMI Recorded Music senior VP. They will be supported by five or six still-to-be-hired staffers.

Bolstering the London marketing division will be regional marketing staffers serving Continental Europe, Latin America, and Asia-Pacific. The EMI-owned U.S., U.K., and Japan labels will work directly with Harlow and Laurier Prevost.

"It's a matter of making sure that whatever else happens, we don't lose sight of whatever artists we're really trying to go global on at the moment," Munns says, adding that there is no formula for determining which acts will get the bigger push. "It depends upon how much you need the artist, how quickly songs become hits ... There's no blanketed policy."

Munns first utilized the global marketing concept when he was at PolyGram, where the team broke such worldwide hits as New Zealand-based OMC's "How Bizarre."



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RECORD COMPANIES: Anne Kristoff is promoted to VP of press and artist development for Elektra Records in New York. She was senior director of press and artist development.

Eagle Rock Entertainment names Rick Meisser as VP of legal and business affairs and Barry Heyman as associate counsel of legal and business affairs in New York. They were, respectively, director of legal and business affairs for Spitfire Records and consultant for Spitfire Records.

Charles Chavez is named national director of rhythm crossover promotion for MCA Records in Houston. He was manager of crossover promotion for Interscope Records.

Eric Cole is named national director of rock promotion for Arista Records in New York. He was director of radio promotion for Concrete Marketing.

PUBLISHING: Bill Thomas is promoted to assistant VP/chief of staff for ASCAP in New York. He was director of public affairs.

RELATED FIELDS: Kevin Gore is named executive VP of marketing and sales for Warner Strategic Marketing in Los Angeles. He was president of Universal Classics Group.

Susan Jurevics is promoted to VP of corporate marketing for Sony Corp. of America in New York. She was senior director of marketing.

Justine Gregor is promoted to director of education and public programming for the Country Music Hall of Fame and Museum in Nashville. She was educator for school and family programs. The Country Music Hall of Fame and Museum also names Kelley Jones as school program coordinator, Renee Berridge as volunteer program coordinator, and Elizabeth Hansen as public program coordinator in Nashville. They were, respectively, program director for Ohio-West Virginia YMCA; assistant VP/manager of marketing/volunteer coordinator for Team Bank of America; and news assistant for WMOT-FM.



Baker Saunders of Mad Season (a Staley side project), all of whom died of overdoses, Nirvana's Kurt Cobain, also a heroin addict, committed suicide.

Making Staley's passing even more tragic is that police say that the singer—whose body (found among drug-injection paraphernalia) had already begun to decompose—had probably been dead for about two weeks, which means he passed almost exactly on the eighth-year anniversary of the

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- Rosalia Bobé, CD Now
- Ramiro Buit, San Antonio Express News
- Tomas Cookman, Cookman International
- Toni Cruz, Gestmusic, Spain
- JC Gonzalez, Musicland
- John Echevarria, Universal Music Latino
- Enrique Fernandez, LASARAS
- Eleazar Garcia, HBC
- Raul Gil, Luar Music, Brazil
- David Gleason, HBC
- JD Gonzalez, HBC
- Alejandro Jaén, Musica Futura International
- Robbie Lazar, Universal Music Group
- Eddie Leon, Radio Ideas
- Alexandra Loutikoff, ASCAP
- David Messer, Ritmo Latino
- Dillon Mendez, Videomundo Broadcasting
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- Mark Woodard, Trans World Ent.
- Jeff Young, Sony Discos
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ARTISTS & MUSIC

A&M/Word Celebrates Amy Grant's 'Legacy . . . Hymns & Faith'

Singer Returns To Her Artistic And Spiritual Roots For A 14-Track 25th-Anniversary Collection

BY DEBORAH EVANS PRICE

NASHVILLE—As she celebrates her 25th anniversary in the music industry, Amy Grant is returning to her roots on her forthcoming A&M/Word Records release *Legacy . . . Hymns & Faith*.

The 14-track collection features such standards as "Softly and Tenderly," "Come Thou Fount of Every Blessing," and "How Holy, How," as well as four new tunes. Co-produced by Brown Bananarama's Grant's husband, Vince Gill, the project premieres May 21 and precedes a new pop album slated for September, tentatively titled *Simple Things*.

Grant credits Miles Blanton of her management firm Blanton, Harrell, Cook & Coraine with the idea for the album. "He [asked] if I would feel good about doing a record that would honor my roots," recalls Grant, who has known Blanton since her teen years when he was her youth pastor. Nashville's Belmont Church. "He was talking about going back to the roots that helped shape [my life] and make me who I am and just honor that part of my life. When he put it like that, I got so enthusiastic. Immediately I started thinking of one song after the other, started remembering my childhood, and how my theology and my whole understanding of God was shaped through music."

A FAMILY AFFAIR

Grant made a rough work tape of songs she was considering and gave it to Gill for his input. "I wanted Vince to be involved in it, because I felt like the direction of this album needed to be very honest and acoustic, and he really has the credentials to direct it that way. I wanted Brown to be involved, because I felt like we come from the same background," says Grant, who first began recording for Word at 16. "So we did it in 29 working days. We didn't try to over-think anything; we just worked and worked and worked."

Grant, an ASCAP writer who owns her own publishing, wrote two of the four new songs: "What You Already Own" and "Do You Remember the Time." The latter was co-written with Gill and Keith Thomas, who is producing the upcoming pop record. Gill also contributed "The River's Gonna Keep On Rolling." The fourth new tune is a cover of MercyMe's "I Can Only Imagine," which was penned by that group's Bart Millard. It was named song of the year April 25 at the Dove Awards (see story, page 6).

The album closes with an exuberant version of "Marching to Zion," featuring a cast of Grant's longtime friends singing and her father, Burton Grant, saying a prayer. "I asked my dad if he would lead us in a prayer before we sang," Grant recalls. "Vince was in the control room, and when I heard my dad say that, he motioned to the engineer to hit record . . . When I went in to hear the mix, I heard my dad's prayer, and I got the biggest lump in my throat."

Legacy . . . Hymns & Faith marks a return to the marketplace for Grant, whose last two projects were 1999's *A Christmas to Remember* and 1997's *Behind the Eyes*. (BMG Heritage recently released *Her Greatest Inspirational Songs*, a compilation of early



GRANT

material licensed by BMG. It debuted in the April 6 issue at No. 37 on the *Billboard* Top Contemporary Christian Albums chart.)

A lot has changed in Grant's life in the past few years. She and longtime husband Gary Chapman divorced. She married Gill, and they have a 1-year-old daughter, Corrina. Christian consumers sometimes withdraw support from artists who have divorced, and when asked if she is concerned about her Christian fan base's continued support following her own divorce, Grant responds: "If somebody is going to be critical, they are

going to be critical. If somebody wants to hear new music from me, they are going to hear new music from me."

She adds that the hymns record "is not a marketing ploy on my part to come back in and say, 'Gee, in case everybody is mad at me, I think I'll do a record that all hymns.' It's been said in other words that I'm trying to get back [in] people's good graces by coming in with a good foot forward. I have to say, that never occurred to me. The timing for the record had everything to do with, after 25 years, honoring my roots."

There are tentative plans for a boxed set celebrating Grant's career to be released in late 2002 or 2003, but *Legacy* is the current priority. It will be promoted to the Christian market by Word Records and in the general market by Interscope/Ceffen/AGM. Word senior VP of marketing and artist development Mark Lusk sees the new album as "a real opportunity for us to connect once again in a dominant way with the Christian marketplace." To do so, they are planning listening parties at large churches in 11 cities, including Atlanta, Chicago, Seattle, Portland, Ore., and Knoxville, Tenn. Consumers who pre-purchase the record will get two passes to attend the listening events, as well as a special 22-minute behind-the-scenes DVD on the making of the record.

The DVD will be included as a premium with the first 200,000 units of *Legacy* (with 100,000 going to the Christian market and 100,000 to the general market). "We'll have extensive national account buys," Lusk says, "and we are going to be running a lot of print advertising."

Paul Kremen, head of marketing for Interscope/Ceffen/AGM, says they will also run TV and print ads and are counting on TV exposure to help drive sales. "This is profoundly beautiful music," says Kremen, who notes that there are plans for Grant to perform on several major network shows. (She is booked by Creative Artists Agency.)

"I really like the feel of it," says Kevin O'Brien, buyer for the Wheaton, Ill.-based Lemontone chain. "It's very acoustic, very stripped-down, and you can definitely feel Vince Gill's fingerprints on the production. It's a really nice thing to see her do. It's very different for her . . . I expect good things, but I expect it to be a bit of a sleeper [that] will build momentum."

General market retailers also expect it to sell well. According to Tower Nashville GM Jon Kerlikowske, Christian music sales have been up since the events of last Sept. 11, and he anticipates Grant's hymns project to be a strong seller.

"I think it's going to do really well," he predicts, adding that he will be bringing it in a substantial quantity. "She has such a loyal following. She has been out there for so long and created a following in both the Christian book stores and the secular market."

Kerlikowske doesn't feel the changes in Grant's personal life will negatively affect the album. "She was always pretty upfront with the whole thing," he observes, noting that conductor has helped keep her audience in her corner.

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Atlantic's Rush Blazes A 'Vapor Trail'

Reuniting After Tragedy, Progressive Rock Heroes Release First Studio Set in 6 Years

BY CHRISTA TITUS

NEW YORK—It is and isn't a coincidence that "One Little Victory"—a song that celebrates personal triumph—is the lead single from Rush's forthcoming album, *Vapor Trails* (May 14, Atlantic Records), the first collection of new music from the Canadian progressive rock trio in six years.

"It's a coincidence in the sense that nobody planned to have a song like that," bassist/vocalist Geddy Lee explains. "The way the song turned out, there's so many kind of symbolic things about that song that relate to our condition that it seemed really appropriate to come out with that first."

The condition Lee refers to is the hiatus the band went on in 1997, when drummer/chief lyricist Neil Peart lost his daughter and then, not long afterward, his wife. All music business was put aside to give him the time he needed to recover before deciding when he wanted to return to Rush—if he wanted to return at all.

Pearl's health was Lee and guitarist Alex Lifeson's foremost concern, but they did occasionally wonder if Rush would ever record again. "Generally, it was kind of best to put it out of your mind and focus on [Neil's] well-being and his recovery," Lee says of that time. "It was more important for us to be his friends at that point than his bandmates, and that's what we did."

In the interim, the pair contributed to 1999's *South Park: Bigger, Longer & Uncut* soundtrack, and Lee released a well-received solo album, *My Favorite Headache* (Billboard, Oct. 28, 2000). Meanwhile, Lifeson produced

Universal act Lifer and played guitar and produced a few as-yet-unreleased tracks for 3 Doors Down.

The sessions for *Vapor Trails*—captured at Reaction Studios in Toronto—spanned 14 months, beginning in early January 2001. Maintaining a



comfortable atmosphere in which the trio could reconnect and work took precedence over finishing a record by a certain deadline.

"The nature of our deal is we delivered a finished project to [Atlantic], so we in a sense have an open-ended kind of scheduling," Lifeson explains. "Toward the end of the project, it became a little more intense; we took a little longer than we had expected by that point, and [the label] was very supportive all along the way, and they were very sensitive to what we'd gone through."

The resulting 13-track album (produced by Rush and Paul Northfield) is a non-stop wallop of energy that shows the trio still in perfect rhythmic step

with each other. In fact, it sounds reinvigorated and more cohesive than ever. The title cuts "Celing Unlimited," "Peaceable Kingdom," and "Out of the Cradle" recapture the vibe of the band's early '80s catalog, whereas "Secret Touch," "Nocturne," and "Freeze" contain pure power-rock jams that should keep fans hailing Rush as musical gods. Peart once again wrote most of the lyrics, and his humanist musings, coupled with some crafty time changes, make the songs "Sweet Miracle" and "Ghost Rider" especially poignant. (Rush's music is published by Core Music/iphem, SOCAN.)

"We spent a long time talking and getting a sense of where we'd been and where we're going," Lifeson recalls about the songwriting process. "But it wasn't until about three or four months into it, after getting a break and getting away from it and coming back to it, that we started to produce the kind of material that we were happy with and thought we could develop."

For Atlantic senior director of product development David Burrier, *Vapor Trails* is "a new classic." It's fresh, yet it still retains their sound, and it's distinctly them. Whether you're a fan for the last 20 years or whether you're just hearing them for the first time, I think people can really relate to it."

Judging by the response "One Little Victory" is getting at radio, Burrier's assumption is correct. After going for adds at heritage, mainstream rock, and active rock the week of April 8, it debuted at No. 22 on the *Billboard* Mainstream Rock Tracks chart and is No. 15 this issue. The song debuted at No. 7 on sister publication *Rock Airplay Monitor*'s Heritage Rock Tracks chart, where it is now No. 4, as well as No. 30 on its Active Rock Tracks chart.

While Atlantic is keeping Webmasters of Rush fan sites updated to help promote *Vapor Trails*, the rush.com Web site is being constructed, and the sites rushvaportrails.com and vaportrails.com are functioning as e-cards that stream "One Little Victory." Those who pre-order the album through Amazon.com can stream the disc there or hear it at GetMusic.com starting May 10, where it is tied into an interview with Lee and Lifeson.

A TV direct-response campaign consisting of 60-second spots will reward consumers who order *Vapor Trails* with a free 12x24 lithograph of its cover art. Print ads are being placed in such magazines as *Rolling Stone*. To tap Rush's extensive fan base of performing artists, Burrier says ads will also run in musician-oriented publications like *Guitar World*.

Rush kicks off a North American tour June 28 in Hartford, Conn. The band is booked by Adam Kornfeld at Artists Group International in New York for the U.S., Vinny Ciucinetti at S.L. Feldman & Associates in Toronto for Canada, and Neil Warnock at the Agency Group in London for the U.K. and Europe. The act is managed by Ray Dannels at SRO Management.

The Beat

by Melinda Newman

COMING UP: Look for the Rolling Stones, in addition to kicking off a tour this year (*Billboard Bulletin*, Oct. 30, 2001), to return to the studio to record a number of new tracks, potentially for release on a retrospective or an album of new material. According to sources, the band is gathering in Paris this summer to record at least four new songs. A representative for the Rolling Stones (who are signed to Virgin worldwide) says there is no definitive word on any new recording.

HARD AT WORK: As EMI Recorded Music continues to realign itself, a shift has been made in how Astralwerks titles will be worked in the U.S. Previously, Astralwerks—which picks up many projects from EMI territories around the world, in addition to signing domestic repertoire—funneled albums targeted for a mainstream push through Virgin. Now, selected projects will be divided between Capitol and Virgin in the U.S., depending upon the act's label in its home territory.

"I'm trying to keep the label streams pure," EMI Recorded Music vice chairman David Mumms says. "If it comes out on Astralwerks in the U.S., it should then be with the company that it's aligned with for the rest of the world." The first project affected by the change will be from Beth Orton, who is signed to Heavenly/Capitol in the U.K. Her U.S. release, *Daybreaker*, arrives July 30 through Astralwerks, with Capitol providing extra radio and retail support. Astralwerks GM Errol Kolosine says projects signed directly to Astralwerks in the U.S. that are chosen for a bigger market push will be slotted for Virgin or Capitol on a case-by-case basis.

The majority of Astralwerks releases will continue to go through Caroline, EMI Music Distribution's indie distribution arm.

PLANTING SEEDS: After a long affiliation with Atlantic, Robert Plant will release his Universal Records debut July 16. Now signed to Universal worldwide, Plant has recorded *Head First*, an album that largely comprises covers, with his new band, the *Strange Sensations*. "Darkness," the first single from the project, will be released shortly. *Head First* is Plant's first solo album since 1994's *No Quarter*. He will open more than a dozen dates for the Who in the U.S. this summer,

starting with a June 29 date at the Tweeter Center in Mansfield, Mass.

FAMILY TREE: Ben Taylor, son of Carly Simon and 1998 Billboard Century Award honoree James Taylor, is in the studio with his new band that also includes a number of musicians formerly affiliated with Alanis Morissette: guitarists Nick Lashley and Joel Shearer and bassist Chris Chaney, as well as drummer Larry Clanca, who has played with Everlast and Fiona Apple.

Taylor, who is managed by Kipp Stroden, was previously signed to the Work Group. When that label folded, he was assigned to Epic Records and recorded an album that was never released. He is now looking for a new deal and has plans for showcases in both New York and Los Angeles later this spring.

In other stories, Artemis Records has signed *Katie Cassidy*, the 15-year-old daughter of David Cassidy. The label will release her first single, "I Think I Love You," a cover of her dad's *Partridge Family* hit, in June.

STUFF: Attorney Fred Davis and Artemis Records president Daniel Glass will both receive the Music Visionary of the Year Award at a luncheon sponsored by the USA Federation June 19 in New York. The event's hosts will be Artemis founder Danny Goldberg and Steve Shapiro, co-partner with Davis in Davis, Shapiro & Lewitt.

A LITTLE HISTORY LESSON: For more than 30 years, Stan Corrynn held forth as part of Warner Music Group (WMG)—at the time of his 1992 retirement, he held the title of president/CEO of Warner New Media. He's now turned his adventures at the Warner company into a book full of recollections and cautionary tales. *Exploding* (Harper Collins) chronicles the history of WMG, starting with the 1958 birth of Warner Bros. Records (the label's first signing was *Ted Hunter*) through the formation of WMG and Warner Bros.' glorious hey day to WMG's crash and burn in 1995 and ends with WMG's current attempt to regain its glory days. Full of gossipy tidbits, as well as insightful business commentary, Corrynn concludes that the business simply isn't as fun as it was during his day because "the suits won." It's hard not to agree with his theory.

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Layne Staley

1967 - 2002

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COLUMBIA

This One



MTV Jump-Starts Vanessa Carlton's Second Career, Debut On A&M

BY CHARLES KAREL BOULEY

LOS ANGELES—Pop ingénue Vanessa Carlton is only 21 years old and she is already working on her second career.

Her first, as a ballerina, began at 14 when she was accepted into the School of American Ballet. While that ended on a sour note, her new career as a fledgling pop star couldn't be better. Her debut single, the top 10 "A Thousand Miles" from the A&M album *Be Not Nobody*, due in stores Tuesday (30), was received almost too well by radio and MTV—if that's possible.

"We finished 'A Thousand Miles' and had it in our hands and made the video in what some people would consider to be too early [of a stage]," recalls A&M president Ron Fair, who also produced the album. "So, we had the video in our hands and we showed it to Tom Calderone at MTV, really just to say, 'Hey, Ron's the new president of A&M and here's a project he's working on'—and he was really bold and put it on the channel right away with a large commitment. MTV doesn't do that often, but [Calderone] was ruled by his heart."

Fair continues, "We all looked at each other and said, 'You know what, let's just go for it.'"

Go for it is what they did, with the "bet the ranch" blessing of Jimmy Iovine, chairman of Interscope/Geffen/A&M.

"I played 'A Thousand Miles' for Jimmy when it was done and he lis-

tened to it five times in a row," Fair says. "He signed Vanessa originally, but he hadn't found a great combination for her yet. He was now excited and said, 'Ron, bet the ranch'; so he set me on my path to make the kind of bold statement we made with this album."

Fair adds, "Vanessa and I got together and said, 'Let's really paint with some colors that normally first-time artists don't get to use'—mainly, large string sections and a higher caliber of musicians."

That kind of commitment is rare on a first album and is not lost on Carlton. But it came at a time when the artist seemed to be swimming in a sea of major-label dreams and disappointments. She had been on A&M for more than a year-and-a-half before teaming with Fair.

"After I got signed, I was drowning, completely drowning," she says. "I was surrounded by the wrong people who didn't quite understand the music. You have to find people that will bring out the absolute best in you if you're going to work as a team. I wasn't there yet. It was a tricky situation because I write all my own songs. I'm not a producer yet. And I especially wasn't then. I was very young and didn't know how to work in a studio. You have to go down a couple wrong paths before you find the diamond path."

Luckily, she found hers, via the guidance of Iovine and Fair.

"I was able to connect with her musical soul because she touched a nerve in me going back to my love for Laura Nyro and Carole King," Fair says, "the archetype of female

piano goddess bearing her soul with an orchestral angle to it."

The resulting collaboration *Be Not Nobody* is more a declaration of independence for this young artist—who is already being called a happier Fiona Apple—steeped in rich

'I discover things about myself in my songs that I would never have discovered had I not written the song. It surprises me every time.'

—VANESSA CARLTON



potential for a long, bright career. It will be interesting to see where she goes from here."

Carlton is such a sophisticated songwriter and vocalist that some may wonder from where this kind of depth and range is born.

"The way I write is confusing to me as well," Carlton says. "I will sit down at the piano, and it's like a tide. It's very healing. I have no control over how it works. It scares me sometimes. I say things in my songs, I discover things about myself in my songs that I would have never discovered if I had never written the song. It surprises me every time."

She adds, "I lost my identity when I left ballet. I lost the connection. I went numb to that artistry. That's one of the hardest things. Talk about love and loss. To lose your connection with an art form that was once so strong in you is traumatizing. You're so empty. I slowly started skipping my ballet classes and sought refuge in the wonderfully warm and open arms of a crappy piano in my dorm."

Carlton is managed by Peter Malkin for PNM in New York. She is booked by John Podell and Sam Kirby for Evolution Talent, also based in New York.

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The Toilet Boys Star In Their Own Glammy, Sleazy Party Via Masterplan

BY ANDREW KATCHEN

BOSTON—There's something completely folkloric in visual spectacle, and alleyway rompers the Toilet Boys are well aware of this.

In the glittery guitar-rock canon, these high-heeled and black-booted mavens have launched themselves from the corners of the New York drag punk scene to national notoriety. They've garnered fans high and low—from Debbie Harry down to disenfranchised teens in Wisconsin basements—with their honey-dipped street-punk sound. And with their genre- and gender-bending aesthetic, the Toilet Boys continue to leave a black lipstick imprint wherever they roam.

Boasting a tawdry live show starring platinum blond lead howler Miss Guy in full drag regalia, fire-breathing guitarist Sean, and a cast of characters that includes guitarist Rocket, bassist Adam Vomit, and drummer Electric Eddie, the Toilet Boys elevate good-time trash-rock camp to new heights. While in Denver for a stop at the Bluebird Theater, Miss Guy took time to discuss the band's visual and musical mission.

"It's definitely about escapism, and it's about forgetting your everyday crap for a little while and just having a good time," he says. "I was always

wearing the makeup and the heels and the whole bit, and I never had any intention of getting up on stage in street clothes. I grew up loving bands that had frontmen who did more than just throw on jeans and a baseball cap and go onstage. Kiss, David Bowie, or Cher, they weren't drag queens, but they were definitely not your average Joe on the street."

Musically, the Toilet Boys (whose songs are published by Toilet Boys, ASCAP), are a pastiche of sugar and muscle, equal parts David Johansen fronting the New York Dolls and the spirit of Joey Ramone. Having converged in 1997 around the brightly colored drag scene of Squeezeland—a nighttime party held at Don Hill's, a nightclub in New York's Tribeca neighborhood—the band blends the cowbell, fishnet flair of Motley Crue with the hardcore, devlop punch of the Misfits.

Their self-titled debut is a well-produced batch of hooky punk-pop numbers guaranteed to enthrall longtime fans and set ablaze a bonfire of new admirers. With opening track "The Party Starts Now," the band kick off the soiree with frolicking, midtempo

riffs, Miss Guy's velvet snarl, and charging drums, a formula that remains constant throughout the album. Wearing a glam affinity proudly on their sleeves, screeching

the city's music scene. On "Can't Wait," Dee Dee smiled and bought me a slice/tripped out the kids in the night life/jumpin' Jack Flash rocked me right sight/me and my baby were up all night."

Although the Toilet Boys release material via their own independent company, Masterplan Entertainment—a label they began after a hatched record deal in 1998 with Roadrunner Records—the band has recently gained support in high places. The anthemic "Another Day in the Life"—which tips its hat to both Joan Jett and the Ramones—has been featured in the film *American Pie 2*, and a video for the track has popped up on MTV2's top 20 countdown.

After stops in London and Spain, the band hit the road for a U.S. tour that kicked off in Rochester, N.Y., March 7.

"We go over really well outside of New York and L.A.," Miss Guy says. "It's a little bit more exciting in places like Rochester, because the crowds are more enthusiastic. New York and L.A. are always fun, but the crowd can be slightly jaded. But outside of those

two cities, the audience just loves to rock and roll, and they're not trying to be seen or look cool. They're just out to have a fun time."

Miss Guy admits several clubs have been hesitant in allowing the self-managed Toilet Boys to perform all parts of their live show, which typically involves flame-spraying from the hulky Sean and an eruption of sparks from the head of his guitar.

"I like to be able to do the full show, but it's a good challenge when we can't, because it makes us work that much harder on our playin'." Miss Guy observes. "On tour, we played in Chicago, and we could only use the sparks, and also I couldn't set Sean's guitar on fire. Also, there were a lot of places in England where we couldn't use fire. To be honest though, I don't want to have to rely on that. I think we have a lot happening regardless."

"They bring back that old-school vibe of just wanting to have fun and be as wild as possible," MTV2 Rock Countdown host Abby Gennet says. "I think some bands may take themselves a little too seriously, but the Toilet Boys seem to just have a lot of fun with themselves and their kitsch factor. There is definitely a hot scene going on in New York right now, and they are one of the pimp daddies of that group."



THE TOILET BOYS

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Shocked Bows Mighty Sound With Two-Disc Set

BY MOIRA MCCORMICK

CHICAGO—Until now, Michelle Shocked's 16-year recording career has encompassed, as she puts it, "the singer-songwriter tip to fiddle tunes and bluegrass to jump-swing and jump-blues."

Now, with forthcoming double-disc *Deep Natural*—which Shocked describes as "the gamut of Afro-centric explorations"—the singer delves deeply and richly into



SHOCKED

gospel, blues, and reggae. The second disc, titled *Dub Natural*, features dub versions of *Deep Natural* songs.

Not only is *Deep Natural* Shocked's first widely available album since 1994's *Kind Hearted Woman*, the set—distributed by Houston-based Southwest Wholesale—is also the inaugural release on Mighty Sound, the new independent label she's formed with Bart Bull, her husband/manager/co-producer (with Hothouse Flowers' Fiachra O'Bryan).

Shocked and Bull say Mighty Sound will initially concentrate on *Deep Natural*, followed by the re-release of Shocked's catalog (she is one of the few artists who has owned their own catalog since the beginning), before venturing into releases by other artists.

Shocked says she'd been contemplating launching an independent label for some time and had been in a position to do so since 1996, when she was released from a decade-long contract with Mercury Records. In the interim, she issued limited-edition albums (including *Artists Make Lousy Slaves*) that were sold at her concerts.

"As far as my mainstream audience could be concerned, there was a big debut splash [1988's highly acclaimed *Short Sharp Shocked*], and then it was, 'What happened to Michelle Shocked?'" she says, noting that Mercury did not promote subsequent releases *Captain Swing* and *Arkansas Traveler*.

Shocked and Bull have been running the label themselves from the get-go: Bull handles publicity (along with an independent publicist) and radio promotion (along with the couple's college-age niece), and Shocked oversees the books.

"I've never known an artist as organized as Michelle," Bull says. "She'll get on the bus after a three-hour show and do her own tour accounting. She's always done things differently, with Mercury, she never took tour support, which is one reason she owns her masters. She's always made money on the road, even though she leads a big [six-piece] band."

That band, the Perverse Allstars, will accompany Shocked on the concert trail in April. The dates will be booked by Bull.

He says Mighty Sound will place special emphasis on grassroots marketing, aggressively pursue music placement in films and commercials, and structure custom deals for each artist.

"We won't need long options on them," he says, "because if we do well, they'll want to stay with us. Otherwise, [the label] is a banker, and you're banking in the most ephemeral thing—the phenomenology of pop music. And you can't predict that stuff."



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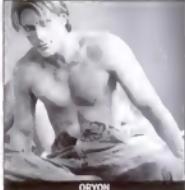
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Continental Drift

by Larry Flick

POP PERSEVERANCE: Now is not the best time to be a pure-pop artist. Even perennial faves like *N Sync and Backstreet Boys* have to work double-time to keep their commercial motors running. But that's not stopping **Oryon**, a Los Angeles-based artist intent on making a dent on the mainstream—despite ongoing shifts in trends. "I'll find a way," he says with an ambitious grin. "No matter how difficult things might get—or how impossible they might seem—I always find a way to make it through."

He certainly knows how to keep the wheels of his career in motion,



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"Naked" is about being in a relationship, and that vulnerability that you have because the other person knows you so well," he says. "The Hell With You" is about getting to the place in life where you finally put yourself first. And "Bad" is about letting the devil in you come out at times and not always playing it safe. I've played it pretty safe for far too long, always trying to give people what I thought they wanted. I didn't want to do that this time. I just wanted to do something fun for me."

Each song benefits from time-sensitive remix input from dance stalwarts *Chris "The Greek" Panaghi* and *Giuseppe D.*, both of

*"I've played it safe
for far too long.
I didn't want to
do it this time."*

—ORYON

whom take Oryon and his songs in a radio- and turntable-friendly direction. Wisely, neither obliterates the actual song or the performance. Rather, they enhance the material at hand with hard-edged beats and synth lines that thicken Oryon's hooks and complement his vocals.

Now that he has his new music complete and hitting retail, Oryon is putting together dates for a national club/promotion tour. He's also writing and demoing more songs for his first full-length album, which he's aiming to have finished sometime next year.

"My best material is yet to come," he says, adding that he's beginning to explore other styles that he hopes will flesh out his overall sound. "The new songs I'm working on are more acoustic and even more personal than my previous work. I have one new song called 'When I Was 17,' which is all about my life back then. And then there's 'World War 3,' which is about living in an alcoholic dysfunctional family."

Despite the increasingly serious tone of his music, Oryon says these new cathartic compositions indicate how happy he is right now. "It's a very exciting time for me. I'm at my most creative and personally happy. It's all good."

For more information, contact Arquette & Associates at 310-229-5725. Also check out the artist's Web site at www.oryon.com.

The Classical Score™



by Steve Smith

REBEL ALLIANCE: During his graduate school days at New York's Columbia University some 40 years ago, Charles Wuorinen was dissatisfied with the quality and quantity of contemporary music being performed on campus. Therefore, he and a friend took it upon themselves to change the situation. They founded the **Group for Contemporary Music**, an ad hoc musical ensemble that raised standards for the performance of the most challenging



WUORINEN

new music and continues to do so.

Since then, Wuorinen has become one of America's most-lauded modern composers. In 1970, his seminal electronic composition *Time's Encomium* won the Pulitzer Prize, making him the youngest composer ever to win the award. He has also received a MacArthur Fellowship, the so-called "genius grant"—and countless other awards, accolades, and commissions. Since 1984, he has taught composition at Rutgers University in New Jersey.

As both an irreverent modernist and a stanch foe of compromise, it's no surprise that Wuorinen and the mainstream recording industry have seldom seen eye to eye. But recently he has found an unexpected ally in the iconoclastic composer/zoaphonist John Zorn, a New York artist whose output spans the gamut from jazz and free improvisation to heavy metal and klezmer-influenced projects, as well as a distinguished and growing body of work composed for classical performers that includes the Kronos Quartet and the New York Philharmonic.

An underground music industry unto himself, in 1995 Zorn founded the Tzadik label to issue his own music and to champion composers he admires. Originally, most of those composers were in Zorn's immediate circle of friends and peers from the downtown New York experimental music scene, but that circle broadened rapidly. It grew to include

Wuorinen, which led to the release of *Lepton*, a new disc on Tzadik that pairs works released from out-of-print recordings, including *Time's Encomium*, with previously unreleased material.

If his collaboration with Zorn appears to be an unlikely match, Wuorinen asserts that's not at all the case. The two first met during a photo shoot for *A Great Day in New York*, a concert series presented last year by noted cellist/new-music advocate Fred Sherry at New York's Merkin Concert Hall. "I'd known [Zorn's] name for quite some time," Wuorinen explains. "But our works are quite different." Zorn surprised the older composer by expressing an admiration for his music.

"Somewhat later, Fred put on a Schoenberg weekend at Merkin and arranged a panel that Zorn was on. We sat next to each other and kind of conspired to disrupt the proceedings with inflammatory remarks and generally misbehave," Wuorinen recalls, with a laugh. "That caused instant sympathy. I've heard him play and think very highly of him as a musician, and he expressed interest in putting out a disc of my music."

Zorn carefully selected the works for *Lepton* from out-of-print master tapes that had reverted to the composer, as well as unreleased recordings. In addition to *Time's Encomium*, the disc includes the rhythmically dazzling *New York Notes* (for sextet and electronics), the trumpet duo *Epithalamium*, and the shimmering titular trio, named for one of Wuorinen's cats (who also appears on the cover).

Zorn's advocacy of older generations of American modernists won't end with Wuorinen: He is preparing a disc that will pair a new recording of Milton Babbitt's *String Quartet No. 6* with a classic account of the *String Quartet No. 2* originally recorded for Nonesuch. Meanwhile, Wuorinen appreciates the fact that Zorn's label will bring his music to the attention of Zorn's own dedicated fans, many of whom come from experimental rock- and jazz-oriented backgrounds and may have little exposure to modern classical music.

"I picked the pieces that I thought were appropriate for the Tzadik audience," Zorn says. He also personally supervised the remastering of *Time's Encomium* and *New York Notes* for the new release. "The difference is mind-blowing. If you compare the previous releases of both of those pieces with our record, it's like night and day—the difference between a rock record and a folk record. We really tried to pump up the volume and bring some more life in where it belongs."

ARTISTS & MUSIC

In The Works

• On May 28, famed Denver Broncos football player Trevor Pryce will christen his indie label, Outlook Music, with *Says Pop*, a North Carolina-rooted band Roman Candle. The collection has already drawn raves for its poetic lyrics and its sweet blend of acoustic-pops and guitar-rock. A tour is in the works.

• Rock legend Bryan Ferry returns May 21 with *Frantic*, a Virgin release produced by Rhett Davies (who helmed the Roxy Music classics *Avalon* and *As Time Goes By*). David Stewart, Radiohead's Jonny Greenwood, and Brian Eno are among the album's guests.

• Up-and-coming Pittsburgh band the Clarks issue *Another Happy Ending* on Razor & Tie Records June 11. The modern-rock-edged set will be followed by a club tour of the States.

• Columbia's latest signing is Rose Falcon, whose debut disc, *Breakable*, is to be released July 16. Unlike her contemporaries, she approaches music from a more somber, introspective outlook. The set was produced by Billy Falcon, Gary Burnett, and Paul Ebersol.

• On July 16, Lost Highway Records issues *Here Comes the New Folk Underground* by versatile singer-songwriter David Baikal. Baikal has been a critic darling since his '80s period as a half of the duo David+David, as contributor to Sheryl Crow's *Tuesday Night Music Club*, and for his own fit-erate solo recordings.

• RCA will enter the hard-rock arena with newcomer Wicked Queen, an artist who is striving to merge the classic sound of Pat Benatar with the trendy style of Linkin Park. Due in late July, the as-yet-untitled set was produced by Bob Brozman (Mary J. Blige, Faith Hill). Limp Bizkit's DJ Lethal is among the album's guests.

• On July 16, Capitol will release *Highly Evolved*, the debut by Aussie quartet the Vines. The set was produced by Rob Schnapf (Foo Fighters, Beck, Guided by Voices) and mixed by Andy Wallace. The first single, "Get Free," dove to rock-radio programmers in mid-May. The Vines recently performed at the Coachella Music & Arts Festival in Indio, Calif., and they're planning to hit the road in the U.S. for additional dates closer to the album's release date.



Sam on the Move. Sam Bisbee is currently gathering critical praise for his self-made CD, *Vehicle*, which is marked by clever lyrics, crisp guitar-rock instrumentation, and subtle, yet insinuating hooks. "My intention is only to make music that feels honest and real," he says. "The fact that people are responding well, to already feel successful on a personal level as an artist is a bonus."

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Higher Ground

by Deborah Evans Price



STILL GROWING: Artists, retailers, radio personnel, record-company reps, and others associated with contemporary Christian/gospel music converged in Nashville April 21-25 for the Gospel Music Assn.'s (GMA) annual Gospel Music Week festivities. Every minute was jam packed with seminars, showcases, and product presentations by Christian music's major distributors, and it concluded with the presentation of the Dove Awards (see story, page 6).

GMA president Frank Breden kicked off the week by announcing the GMA's new organizational logo and motto: "Community, Growth, Awareness, and Legacy," saying the role of GMA is "to build community, encourage growth, increase awareness, and celebrate our legacy."

Breden also revealed the latest stats on the genre's growth. According to SoundScan, Christian and gospel music sales are up 24% year-to-date (per the week ending April 14) this year over the same time period in 2001. Thus far in 2002, album sales are at 14.3 million units, compared with last year's 11.5 million units during the same time frame. Citing information from the soon-to-be-released Recording Industry Assn. of America annual survey of consumer music-buying patterns, Breden says that when asked what kind of music they purchased in 2001, 40% more people cited "Christian music" than in the previous year.



ASCAP ACCOLADES: Stephanie Lewis was named ASCAP's Christian songwriter of the year during the organization's annual awards dinner at Nashville's Richland Country Club April 22. Lewis has penned such hits as "God Is In This Place," "The Promise," and "Keep On Shining." The published of the year honor was a tie between Brentwood-Benson Publishing's New Spring Publishing and Warner/Chappell Music Group. "We Fall Down" was named Christian song of the year. Written by Kyle Mathews and published by BMG Songs, it has been recorded by Bob Carlisle and Michael McClurkin.

ASCAP also honored the 100th anniversary of the first music publishing company established in Nashville. John T. Benson Publishing was founded in 1902 and has changed hands in recent years. Currently owned by Zomba as part of the Provost Music Group, the company continues as Brentwood-Benson Publishing

and houses some of the industry's most valuable copyrights. President chairman Jim Van Hook, Brentwood-Benson president Dale Mathews, and Brentwood-Benson VP of creative affairs Marty Wheeler were presented an award by ASCAP's always congenial host Dan Keen. On behalf of ASCAP, the Oak Ridge Boys' Duane Allen eloquently presented the award to the Benson family. On hand to accept were Country Music Assn. executive director Ed Benson and Robert Benson, grandson and great-grandson, respectively, of John T. Benson.

This year, all five Dove Award nominees for the new artist accolade were ASCAP writers, and the event included performances by acts in that category—downhere, Sara Groves, Shaun Groves (who is not related to Sara), Joy Williams, and ZOEgirl.

THIRD DAY ROCKS: The night before GMA Week kicked into high gear, Essential rockers Third Day played for 16,000-plus paying attendees who braved rainy skies to attend the AmSouth Amphitheater event in Nashville. The Paul Colman Trio and Bebo Norman turned in impressive sets, but the night belonged to Third Day's Mac Powell, Tai Anderson, David Carr, Brad Avery, and Mark Lee, who gave the audience a night to remember. The show was that perfect blend of fiery, soul-shaking rock and heartfelt, spiritually uplifting praise and worship. They even threw in a cover of "On the Road Again" (joined onstage by Norman and Paul Colman) that would have made Willie Nelson proud. After the encore, they embraced each other, then jumped offstage to visit with the fans. It was an amazing night that benefited a great cause: A portion of ticket sales from the Come Together tour goes to Habitat for Humanity, which provides housing for low-income families.

OVERHEARD AT GM WEEK: "Live well and die unrecognizable."—Dan Keen, passing on advice he'd heard. "A song should be like a woman's skirt: long enough to cover the subject, but short enough to be interesting."—Kyle Mathews

"The Internet allows people to choose for themselves, it levels the playing field. You don't need this industry to communicate. Keep your eyes on what God has given you to do and be faithful in your sphere... My prayer for you is, don't let anybody else define you."—Margaret Becker, addressing aspiring writer/artists during a publishing seminar.

Southern Music Conference To Include Louisiana Hayride Jam

BY DEBORAH EVANS PRICE

NASHVILLE—The first Southern American Music Conference is set for May 2-5 in Shreveport, La., hometown of the legendary Louisiana Hayride. Presented by Louisiana State University-Shreveport and Foundation for Arts, Music and Entertainment (F.A.M.E.), the event will include seminars with noted music historians, as well as music, historians, as well as the Louisiana Hayride American Music Jam.

The jam, to be held May 4, will include performances by Kenny Wayne Shepherd, the Cox Family, the Derauers, Doug Kershaw, Maggie Warwick, Jim Lauderdale, Jeanie C. Riley, A-Train, Merle Kilgore, and others. Well-known entertainment attorney Joel Katz will be the keynote speaker for the conference, which will also include such noted speakers as author Peter Guralnick, Dr. Kip Lorenz, Ken Shepherd (Kenny Wayne's father/manager), Ronnie Pugh, and venture manager Tillman Franks.

In addition to seminars on songwriting and Shreveport's musical legacy and a jazz luncheon, the conference will include a presentation of the F.A.M.E. Foundation's redevelopment plan to revive Shreveport's historic music district by urban planner Hunter Morrison.

The Southern American Music Conference and the re-development plan are being spearheaded by Maggie and Alton Warwick. Maggie Warwick made her debut on the Louisiana Hayride in the late 50s, when she was known as Margaret Lewis. During the famed radio show's heyday, Hank Williams, Johnny Cash, Elvis Presley, Kitty Wells, and Johnny Horton were among those who performed, leading to the Louisiana Hayride to become "The Cradle of the Stars."

Maggie Warwick moved to Nashville for 17 years and enjoyed a successful songwriting career before returning to Shreveport to marry Alton, an executive with Alka-Lite Gas. During the past several years, the couple has launched the F.A.M.E. Foundation and has been securing funds and support to develop Shreveport's Historic Music District. Alaskan senator Ted Stevens awarded F.A.M.E. a \$250,000 grant, which has been matched by the state of Louisiana. Plans are under way to renovate Shreveport's Municipal Auditorium—the original site of the Hayride, as well as to develop other venues in the area.

In The Spirit

by Lisa Collins



GREAT EXPECTATIONS: With the seventh CD, *Amazing Love*, due later this month from the Stellar Award-winning Mississippi Mass Choir, Malaco Records is setting out to restore the Jackson, Miss.-based, 160-voice act to what it perceives to be its rightful place as the industry's best-selling gospel choir. It is a title it captured with its 1988 eponymous debut release and years later lost to John P. Kee's *New Life Community Choir* and then Fred Hammond's *Radical for Christ*.

THE MISSISSIPPI MASS CHOIR

Admittedly, the choir slipped in sales from its average of 300,000-400,000 units with its last release, *Emmanuel (God With Us)*.

"That project was probably our lowest-seller," says Jerry Manner, who serves as both the choir's executive director and Malaco's gospel director. "Still, we sold a little over 200,000 units and got tremendous airplay."

"In our defense, the choir scene has cooled down somewhat, because with the glut of product out there [and no shortage of choirs]," he continues. "Touring is so important to support the product, and moving 40-50 people around [who do not do this for their livelihood] is extremely challenging. But I truly believe this is our best work and that success in gospel begins and ends with the song, and on this album, we've got the songs."

The title cut was co-written by Manner as the choir toured Spain last year. *Lecclesia Campbell* special guests on another tune, and in tribute to gospel pioneer *Dorothy Love Coates*, who passed away April 16, the choir recorded one of her compositions.

"One of the things that has us so excited about the project is that we're doing an interactive song with the choir's founder, the late **Frank Williams**, via digital technology," Manner says. "The song is titled 'My God Said It.' Frank wrote and recorded the song with the *Georgia Mass Choir* in 1988, but it was never released. We took Frank's vocals, and everything else is live. All of the music and choir backup is the Mississippi Mass. Actually, what we did the night of the recording here in Jackson, Miss. (last Dec. 22), was to have a visual of Frank

singing the song. We'll patch that in as well to the companion video."

The promotional rollout begins May 21 with the servicing of the 13-track CD to gospel radio. The project will also be available on DVD-Video, representing Malaco's first such entry. And with pre-orders projected to be in the 100,000-unit range, it appears the Mississippi Mass Choir is off to a good start.

IN THE MEANTIME: The Minneapolis-based *Essential Chorale Ensemble*, named best new artist at this year's Stellar Awards, will set out to prove that its initial success is no fluke with the May 21 release of its sophomore CD, *Soul Interpretation*... Also due this month (May 7) is the eponymous solo debut from *Vanessa Williams* (no, not the actress). Williams—who got her big break as one of the *Richard Smallwood Singers* and a founding member of his backup group, *Vision*—is the first official signee of the Detroit-based *Bajada Records*, founded by Bishop *Andrew* and Pastor *Vivica Merritt*. However, the CD is being released through a joint-venture arrangement with *Light Records*. An A-list lineup of top gospel producers (including *Smallwood*, *Kevin Bond*, *Fred Hammond*, *Steven Ford*, and *PAJAM's J. Moss* and *Paul Allen*) indicates not only how serious the two labels are about Williams' keen potential but also the first-rate singing abilities she will showcase.

BRIEFLY: Dorothy Norwood is in the studio for post-production work on her upcoming live concert project set for release in August. The as-yet-untitled CD, recorded in her native Atlanta last November, features *Rance Allen*, *Melvin Williams*, and *Albertina Walker*... *Angela Spey*, affectionately known as the "anointed princess of gospel," is gearing up for the live concert recording of her fourth CD—and first DVD-Video—May 4 in Huntsville, Ala. The album—*to be produced by Grammy Award winner Sanchez Harley*—is tentatively scheduled for release in September... Integrity Music recording artist *Alecia Williamson* turned TV host with the April 6 TV show of the Inspiration Network's *J Gospel*. The series will showcase the best in contemporary and traditional gospel and urban music... Vickie Winans, Kim Burrell, Kirk Franklin, *Albertina Walker*, *Derick Haddon*, *Blessed*, and *Evelyn Turrentine-Jefferies* are among those artists set to join Dr. *Bob Jones* for his 10th Bi-Annual International Gospel Industry Retreat, May 19-21 at the MGM Grand Hotel in Las Vegas.

HealthSouth Adds Concerts To 'Go For It!' Tour

Roadshow Continues Expansion With Introduction Of Ticketed Events That Act As A Launching Pad For Teen Acts

BY LINDA DECKARD

NASHVILLE—HealthSouth's Go for It! Roadshow, a free-admission "education" field trip promoting a positive lifestyle to school kids, is about to add a ticketed Go for It! Concert to each date on its fall tour. The 7-year-old event, sponsored by HealthSouth, Coca-Cola, and GNC Nutritional Stores, added a Saturday morning TV show to the franchise a year ago.

The arena event is endorsed by school systems, which bus in kids in grades three to eight to hear the music and its message. As corporate philanthropy goes, this roadshow is clearing new ground as a marketing tool and as a career enhancement for teen acts. It is helping to launch the girl band 3rd Faze, now signed to Columbia Records, which has been the Roadshow's house band for the past two years and will open shows on upcoming tours for O-Town and Britney Spears.

As 3rd Faze nears graduate status, the Roadshow producers have put out a call for another band, "preferably young boys who can sing," says Richard Scrushy, executive producer and chairman of HealthSouth. When he finds the right talent, he will "mix them in a little this fall, and by spring, they'll be ready to go. We want them to have an album, be able to work radio, do a mall tour with us. It's a real good package for any young act."

The basic Go for It! Roadshow package has been evolving rapidly. Last year, a typical Roadshow played three 90-minute, 10 a.m. shows in each city, filling 7,000-15,000-seat arenas with school kids on an off-field field trip. It combines music, appearances by well-known athletes, and contests incorporating specially designed "Muscle Busters," described as "giant Nickledeon-type games" by Phil Christian, VP of communications and marketing and producer of the Roadshow.

Christian says the Roadshow plays in front of 500,000-600,000 kids annually. It's a six-truck event that costs \$4 million-\$5 million a year to produce.

The original business reason for the Roadshow was to tour a training program to teach kids and coaches about sports injuries and care, but the result was "the most boring thing in the world," Scrushy says. The decision was made to "slopstream all the messages we want to get into the show with pop stars and athletes. We had to raise \$35 million to develop the show—staging, musical, sound, lighting, competition equipment; almost 100 people work on the show."

It hits 10 markets on the spring tour, which runs March-May, and 10 markets on the fall tour that runs September-December. The music side of the Roadshow has grown exponentially. The paid concert will mean that even more talent is required. After

three days of free shows, the fourth-night concert will feature three acts performing "your typical 45 minutes to an hour. That will be ticketed and will take place in the same arena, right there, where they have been in front



of 30,000-50,000 kids all week. And that show will be filmed and will be used on our Saturday TV show," Scrushy says.

Scrushy has leveraged the TV show and the Roadshow to book known and emerging talent, working closely with record labels and music producers. "We're doing something special here—building an alliance and relationship with young kids, many of whom have never seen a hand or pop act live before."

Sony Music Entertainment chairman/CEO Tommy Mottola agrees that "bringing music to young people in this way has not been done before. The fact that schools are involved enhances its originality, and I imagine that this concept will grow as more kids and communities are exposed to it, whether through the live show or TV."

Scrushy and Jason Hervey—an actor best-known for playing the role of older-brother-from-hell Wayne Arnold on TV's *The Wonder Years*, who has been senior VP for the Roadshow since January—have booked several acts for the fall, about half of them on the Sony Music Entertainment labels. Those include M\$NM, Billy Gilman, Triple Image, 3LW, Solange, Christina Milian, Jumper, B2K (for four TV shows), Jer-Z, and Play.

Hervey notes that as well as introducing new talent, the Roadshow is being used to reposition acts like Gilman to reach the tween audience. "It becomes a vehicle to cross him over."

It is key to the "edutainment" concept that music is well-balanced with education in the Roadshow. Christian says the show is refined to meet curriculum needs state by state, and the 10 a.m. start is to give schools enough time to bus the kids to the arena and back to school in time for lunch. The Roadshow was relaunched in 1996 as a field-trip program.

It hits 10 markets on the spring tour, which runs March-May, and 10 markets on the fall tour that runs September-December. The music side of the Roadshow has grown exponentially. The paid concert will mean that even more talent is required. After

Allen Johnson, executive director of the Lakeland Center in Lakeland, Fla., says the Go for It! Roadshow is "almost as big as a rock show production. We're talking lasers, pyro—everything."

The current spring tour rehearsed in Lakeland, opening the run March 23 and drawing 6,000 to one show. From there, it played the New Orleans Arena (20,000 to two shows); the Heart 'O Texas Fairgrounds arenas in Waco (12,000, two shows); Thomas & Mack Center in Las Vegas (33,000, three shows); Lawlor Events Center in Reno, Nev.; the E Center in Salt Lake City; and the Portland Coliseum in Oregon. It will end the spring tour at Sullivan Arena in Anchorage, Ala.

John Markham—partner in Chameleon Productions in Orlando, Fla., with his brother Dan—does lasers, lighting, special effects, and production management, filling a couple of those roles for the Roadshow. He notes, "It's a huge show; it's one of a kind. It has to play arenas; it has more [hanging] points that most rock tours."

Markham characterizes the commercial message as "soft-spoken." He is most impressed with the method of transporting kids on school buses to the arena. "What Disney is to parking kids, HealthSouth is to getting kids in school buses."

The fall tour will open in Orlando at the T.D. Waterhouse Arena. "We've

been there every fall for the past four years in partnership with the Inner City Games," Christian says. Jon Dorman, deputy director of that arena, says he is holding Sept. 21-27 for the Roadshow, but he hasn't yet negotiated a deal to include a paid concert. Historically, the Inner City Games pay minimum rent and expenses. "I can't do a concert the same way I do an Inner City event," Dorman says.

Go for It! Enterprises is a free-standing 501(C) corporation, so it will fund the operations to expand. "There's talk of summer camps; there's Go for It! Radio," he continues. They will shoot 26 new episodes for the TV show in August.

Queen Marks Golden Jubilee With Two Palace Concerts

BY JULIANA KORANTENG

LONDON—Looks like Her Majesty Queen Elizabeth of England, the world's most famous monarch, is going to let her hair down, strut her stuff, and shake her booty June 3.

To celebrate the Golden Jubilee—her 50th anniversary on the British and Commonwealth throne—this summer, the queen has agreed to open Buckingham Palace's back garden to concerts for the first time.

The first of the two musical events is Prom at the Palace, a celebration of the country's classical-music heritage, June 1. But the event that everyone is talking about is Party at the Palace, two days later.

In a joint enterprise with the BBC—the nation's public broadcaster—the 76-year-old queen and the royal family have personally invited 12,000 of the nation's citizens to a free rock and pop open-air gig.

And the great and the good in British and international pop, from former Beatle Paul McCartney to new British pop sensation Will Young, are to give their services for free at Her Majesty's command.

"I don't think she thought we would be effectively building [top rock venue] Wembley Arena in her back garden," says Nick Vaughan-Barratt, BBC Events creative director. "When we suggested the idea, the royal household was thinking of a few string quartets for audiences having cucumber sandwiches. But rather than having a series of little concerts, we thought we should have two big stonking ones. No one's done anything like this before, and [the royal household] are eventually coming to terms with the fact that it's going to be big."

The three-hour Party at the Palace will highlight Britain's contribution to the past 50 years in rock and pop. Other big headliners among the 50-plus performers include Elton John, South Africa's Ladysmith Black Mambazo,

Canada's Bryan Adams, and Aretha Franklin and Beach Boy founder Brian Wilson from the U.S. former Genesis frontman Phil Collins will be the drummer in a royal house band.

Both Rod Stewart and Wilson are said to be interrupting their tours to fly in overnight to participate. "This is the new Elizabethan era," declares Lorna Dickinson, executive producer of the rock and pop Jubilee. "If you compare it with the first Elizabethan era, Queen Elizabeth I had Shakespeare and several entrepreneurs sail the world to create the [British] Empire. Well, the empire is no more. It's music that the British have taken around the world in the last 50 years. This event is flying the flag for the British recording industry."

The 12,000 non-paying spectators



at the concert will be selected from a lottery-type ballot after the nation—which boasts a population of 60 million—was invited to call a premium-rate phone number or log on to the BBC's Web site.

The lucky 12,000 will receive specially embossed Golden Tickets and a complimentary hamper packed with champagne and other high-class food-stuffs for the day itself.

The concert will air live on BBC TV; on the broadcaster's national, region-

al, and local radio stations; on the Internet; and on large screens posted outside Buckingham Palace and at other major locations around the country. More than 40 broadcasters worldwide had bought rights to the two concerts by the time *Billboard* went to press, and the recordings will also be available on CD and DVD.

Industry observers estimate that the BBC will spend more than £10 million (£145 million) on its coverage of the entire Golden Jubilee celebrations and that one-third will be devoted to staging the classical and rock concerts. About £2 million (£2.9 million) in proceeds will be donated to charities.

Among the charities benefitting from the Golden Jubilee concert is the Prince's Trust, the youth charity founded by the heir to the British throne, Prince Charles. And while at the Palace might be his mother's first foray into holding a major rock concert, the Prince's Trust already has a reputation for its popular annual Party in the Park rock and pop festival. Held at London's Hyde Park in front of a crowd of 100,000, this year's event will event take place July 7.

The trust's links to the rock and pop industry are growing. The Party in the Park format is being used by U.K. supermarket chain Safeway to sponsor its own rock festival at Hyde Park June 29. Organized with Clear Channel Entertainment's U.K. arm, Safeway Picnic 2002 will feature such headliners as Diana Ross, Stewart, and top U.K. acts Gabrielle and Ronan Keating, with an audience of 75,000 fans. It aims to raise about £500,000 (£75,000) for the Prince's Trust.

Meanwhile, the trust is involved in another festival debut, the first in the North of England, called Galaxy out There Live 2002, it is co-produced with radio group Galaxy FM. It also takes place June 29, in front of an audience of 38,000 in Gateshead, near the city of Newcastle.

ARTISTS	VENUE/ DATE	GROSS/ TICKET PRICE	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	MGMA Grand Garden, New York, April 5-6	\$5,201,700 \$25/\$45	22,341 24,112 two shows	Clear Channel Entertainment, in-house
PAUL McCARTNEY	United Center, Chicago, April 10-11	\$4,066,000 \$25/\$50	32,178 two sellouts	Clear Channel Entertainment
PAUL McCARTNEY	First Union Center, Philadelphia, April 16	\$1,368,700 \$25/\$15.25/\$25	15,530 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, TERESA BUENAS	Fox Theater, Brentwood, Calif., April 7-8	\$1,060,995 \$45.50	34,430 two sellouts	Clear Channel Entertainment
ULTRA ELECTRONIC MUSIC FESTIVAL: PAUL DAWSON, JEFF COLE, PAUL VAN DYK, THE CRYSTAL METHOD, DASH & OTHERS	Bayfront Park, Philadelphia, March 23	\$1,168,681 \$21/\$40	21,483 25,000	D'Vox
'N SYNC, TONY LUCCA	First Union Center, Philadelphia, April 18	\$1,133,227 \$11.50/\$20/\$32.50/\$39	18,297 sellout	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	First Union Center, Philadelphia, April 19	\$954,873 \$22.50/\$35/\$40	13,887 sellout	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	First Union Center, Philadelphia, April 19	\$914,947 \$15.50/\$35	14,333 sellout	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	HSBC Arena, Buffalo, April 7	\$820,865 \$10/\$15	12,854 16,221	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Reservoir Veterans Memorial Coliseum, Indianapolis, Ind., April 11	\$774,395 \$10/\$15/\$20	13,627 16,532	Clear Channel Entertainment
DAVE MATTHEWS BAND, ROBERT RANDOLPH	Dunkin' Donuts Center, Providence, R.I., April 12	\$610,731 \$45.50	13,242 sellout	Clear Channel Entertainment
BARRY MANILOW	Sonrise Musical Theatre, Sonrise, Fla., April 11-12	\$600,967 \$16.50/\$20/\$30	8,847 9,002 three shows one sellout	Concerts West
BARRY MANILOW	Fox Theatre, Atlanta, April 15-16	\$497,811 \$20.50/\$47.50	8,836 8,837 two shows one sellout	Concerts West
INCUBUS, HOOBASTANK	Great Western Forum, Inglewood, Calif., April 18	\$737,675 \$25	15,715 sellout	Netherlands Organization, Clear Channel Entertainment, in-house
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDEUS T. JUDD	First Union Arena, Wilmington, Pa., April 6	\$300,511 \$45.75/\$25.75	7,796 sellout	Clear Channel Entertainment
ENRIQUE IGLESIAS	Quicken Loans Amphitheatre, Cleveland, April 6	\$345,564 \$27.50/\$40.50	8,700 sellout	Clear Channel Entertainment
DIANA KRALL	Molson Centre, Montreal, April 12	\$340,640 \$30.50/\$31.50 Canadian	8,229 sellout	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDEUS T. JUDD	Pepsi Arena, Albany, N.Y., April 21	\$311,986 \$45.75/\$25.75	7,791 10,930	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Malibu Gardens Arena, Malibu, Calif., April 17	\$226,580 \$22.50	3,407 sellout	Netherlands Organization
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Worcester's Centrum Theatre, Worcester, Mass., April 12	\$265,669 \$25.50/\$30	8,821 11,798	Clear Channel Entertainment, Venwell Enterprise
GAITHER HOMECOMING	Bi-Lo Center, Greenville, S.C., April 20	\$262,250 \$25.50/\$31.50	14,999 15,000	Premier Prods.
STRING CHEESE INCIDENT	KFC Yum! Center, Lexington, Ky., April 20-21	\$260,400 \$25.50/\$30	8,269 8,266 two shows	Windham Prods.
LUIS MIGUEL	Fox Union Center, Philadelphia, April 12	\$256,469 \$25.50/\$30/\$35/\$50	3,879 15,000	Gomez Enterprises
KID ROCK	Coors Convention Center, Oklahoma City, April 29	\$256,188 \$29	8,835 sellout	Reverend Prods.
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Bryce Jordan Center, University Park, Pa., April 13	\$221,580 \$25.50/\$30	7,208 7,321	in-house, Arenas, Venues Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Bobcats Stadium, Nashville, Tenn., April 20	\$221,218 \$25.50/\$30	7,329 8,831	Clear Channel Entertainment, in-house
HARRY CONNICK JR.	Dodge Theatre, Phoenix, April 11	\$226,572 \$25.50/\$30	4,867 4,948	Clear Channel Entertainment, MISCELL Prods.
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Commodore County Civic Center, Portland, Maine, April 11	\$220,180 \$25.50/\$30	8,224 sellout	Clear Channel Entertainment, Venwell Enterprise
INCUBUS, HOOBASTANK	Sea Arche, San Diego, Calif., April 20	\$217,967 \$25.75	9,981 sellout	House of Blues Concerts
THE MOODY BLUES	Tropicana Casino & Resort, Asgardia, N.J., April 5-6	\$212,395 \$75/\$95	3,968 3,982 two shows	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	Kansas Coliseum, Wichita, Kan., April 12	\$216,538 \$25.50/\$30	6,742 sellout	House of Blues Concerts
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	New Orleans Arena, New Orleans, April 16	\$206,873 \$25.50/\$30	5,983 10,606	Clear Channel Entertainment, MISCELL Prods.
DIANA KRALL	concourseville.com Oakdale Theatre, West Springfield, Conn., April 6	\$197,123 \$25.50/\$30	4,684 4,627	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Shoreline Center, Santa Barbara, Calif., April 12	\$181,112 \$25.50/\$30	8,362 7,777	TBA Entertainment
STEVEN CURTIS CHAPMAN, NICOLE NORDeman	Arrowhead Pond, Anaheim, Calif., April 13	\$176,719 \$25.50/\$30	5,884 7,468	Netherlands Organization, in-house, Celebration Concerts

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TOURING

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by Linda Deckard

club seats were \$19.06. Merchandise brought in a per cap of \$14.53.

The second 'N Sync concert April 18 drew 19,000, and the second Crosby, Stills, Nash & Young date in the



PAGE

building April 19 kept that smile on Page's face. CSN&Y's per cap on their first date, March 5, came in at \$8.42 for food and drink, \$5.06 for novelties, and similar numbers to McCartney's for the suites and club seats.

BOOMTOWN: SMC is involved as manager of a new arena planned for downtown Las Vegas. Joe Briglia, SMC senior VP of development, says the Las Vegas arena will be a community building. It will sit next to the Frontier Street Station Casino and within walking distance of city hall.

The Oklahoma Ford Dealers will

pay the arena \$5.3 million in cash over a 10-year period and will provide two vehicles for service and promotional use. The deal also includes a five-year option, which would bring the cash total to \$7.7 million. The dealers get the usual identification, suite, and hospitality opportunities.

Desjardins says the city's old Myriad

Arena was averaging six to seven concerts a year, and he hopes to double that at Ford Center. The Myriad is part of what is now the Cox Business Services Convention Center. The final sponsorship was struck with a consortium of 94 Ford dealers from across the state.

LIVE AND LET BUY: Paul McCartney

tops the *Billboard* Boxscore this

issue, and his tour is creating a lot of happy concert-goers, which makes for happy arena managers.

The concessions numbers aren't

outstanding, since McCartney doesn't have an intermission. "We anticipated they'd be a little lower, because the show is so good and it's all McCartney all the time. He's an intriguing performer," says John Page, senior VP of Comcast Spectacor Facilities, which hosted the show at First Union Center in Philadelphia April 16 that drew a sellout crowd of 15,536.

Page was still very pleased

with the final numbers: Per caps on

food and beverage for building con-

cessionaire Aramax were \$5.51. The

suite per caps were \$19.06. Most

people are pretty impressed."

THE COACH IS CALLING: The Air Canada Centre in Toronto has a unique marketing outlet: a group voice mail.

GM Bob Hunter says the centre sends all the team season ticketholders a group voice mail, and two or three times a year, "we have the coaches send out messages to our season ticketholders. With hockey, it's almost 6,000 accounts. We'll get the coaches to do a sales pitch or a thank-you for a great season or a 'stay-with-us, we'll-get-better' [message]. It's about \$1,000 [per group e-mail blast]. Most

people are pretty impressed."

ALBUMS

Edited by Michael Paoletta

POP

✓ SOUNDTRACK

Angel Adams
PRODUCERS: Brian Kane

Green Linnet 3140
Featured in Music to My Ears, *Billboard*, April 27.

DAVID CASSIDY

Then and Now
PRODUCERS: various

Deca 440 017 454

For those in the almost-40 crowd who aimed their first celebrity crush at David Cassidy, the arrival of *Then and Now* is almost as much fun as chewing two pieces of Super Bubble at once. Among the 15 tracks found here are such Partridge Family favorites as "I Think I Love You" and "I Can't Get Next to You." Cassidy solo has a few covers ("I Think My Baby") and some surprise oldies, including "Do You Believe in Magic." While the trip down memory lane is succinct, fans should be aware that all of the selections here are newly recorded by Cassidy—not necessarily a bad thing, since the 51-year-old remains in fine voice—but for those who remember every nuance of these favorites, some things are better left untouched by time. Still, a guilty pleasure wutherford a giddy spin around the block. —CT

THE BOSTON POPS ORCHESTRA

My Favorite Things: A Richard Rodgers Celebration

RC Victor 63835

Sometimes the less said—or in this case, the less heard—the better. In the case of the Boston Pops' cover of Richard Rodgers' country stars Martina McBride and Collin Raye seem awfully up to the swelling orchestrations. The Boston Pops, conducted by Keith Lockhart, do just fine on their own, delivering fiery arrangements of old favorites. And anyone who finds Rodgers' melodies too saccharine will be surprised by the tongue-in-cheek "Slaughter on Tenth Avenue" from *On Your Toes* and the trio "D-Day" from *Victory at Sea*. For the visceral thrill of the curtain going up, there's the bouncy overture from *Babes in Arms*. —MS

PRIMUS

Sock on This
PRODUCERS: Matt Weisner, Bob Coda
Prawn Song PSR-0003

PRIMUS

Fritzle Fry

PRODUCERS: Primus, Matt "Ezex" Weisner

Prawn Song PSR-0004

In 1990, just prior to the grunge explosion ushered in by Nirvana's *Nevermind*, Primus' trixie Prawn released two original albums that combined the energy of punk, the heftiness of metal, and the musicianship of prog-rock. It was hardly a new concept, but it was done with a skill and virtuosity that, while not a run-

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Jay DeFoe, Deborah Evans Price, Steven Graybow, Rashawn Hall, Michael Paoletta, Mark Sullivan, Chuck Taylor, Karen Iris Tucker, Philip van Vleck, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editor to deserve special attention on the basis of musical merit and/or Billboard's potential *VEVO*. **REVISITS:** Reissues of special artistic, archival, and commercial interest, and reissues of collectors' editions of works by one or more artists.

PICKS (2): New releases predicted to hit the top half of the chart in the corresponding issue. **CRITICS' CHOICES** (1): Special releases of chart potential. **REVISITS:** Reissues of albums of special artistic, archival, and commercial interest, and reissues of collectors' editions of works by one or more artists.

PRIMUS: *Sock on This* (2). New releases predicted to hit the top half of the chart in the corresponding issue. **CRITICS' CHOICES** (1): Special releases of chart potential. **REVISITS:** Reissues of albums of special artistic, archival, and commercial interest, and reissues of collectors' editions of works by one or more artists.

BILLBOARD MAY 4, 2002

SPOTLIGHTS



VARIOUS ARTISTS

Verve Remixed

PRODUCERS: Dahlia Ambach Caplin, Jason Glaser
Verve 314 589 606

Take 12 classic jazz sides, have them re-hashed for today's dancefloors, and you have a set that brings jazz, the original dance music, back to the dancefloor. The songs have been largely stripped of their original instrumentation, marrying vocals by Carmen McRae, Nina Simone, and Eartha Kitt (and others) with new instrumental beds constructed by the likes of DJ Cole, Joe Claussell, and De-Phazz,

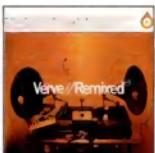


PET SHOP BOYS

Release

PRODUCERS: Pet Shop Boys, Chris Zippel
Sanctuary 06076-84553

Release, the eighth studio album from Pet Shop Boys, couldn't be more lovely if it tried. Really. Over the course of 10 tracks—coming in at a tight 45 minutes (remixed to 40 minutes) and with Pet Shop Boys Neil Tennant and Chris Lowe deliver a career highlight, even surpassing 1990's incredibly solid *Behavior*. Eschewing overly produced dancefloors, fare of such recent albums as *Nightlife*, *Release* focuses on pure pop songs—period. Buoyant lead single "Home and Dry" is a classic, and percussionist Johnny Marr and percussiveist Josie Limsic—both appear elsewhere on the album—complementing Lowe's deft keyboard work and Tennant's regular goy vocals. With Marr and Limsic on board, a terrific line feel permeates *Release*. Other highlights include "The Night I Fell in Love," "I Get Along," "Here," "You Choose," and the disc's sole club track, "The Samurai in You." —MP



respectively. Jam sessions will cry foul, but it's fair to say that is geared toward the dance crowd, and while it's strange to hear Shirley Horn's velvety voice atop a lively jazz track, it does work in its own way. The only gaff comes with Billie Holiday's "Strange Fruit," a song whose harrowing account of a lynching makes it feel inappropriate in this setting, despite Tricky's dark-hand reconstruction. A companion disc, *Verve Unmixed*, features the original recordings at a \$4.98 list price. —SG

Goodie Mob member Cee-Lo boldly steps out on said lightshow without a care by crafting his own sound on his solo debut. Having lent his syrupy soulful vocals to the likes of Santana, De La Soul, and Atlanta brethren OutKast, Cee-Lo becomes a masterful hip-hop, R&B, rock, and gospel on this lengthy set. The Atlanta native leads things off with the ultra-funkey single "Coat Freak." A com-

bination of classic P-Funk and Southern soul, the song is easily one of the most inventive tracks to be heard on radio in recent months. On "Big Old Words," Cee-Lo proves that despite his many musical influences he can still drop lyrical jewels on a good old-fashioned breakbeat. A musical renaissance man, Cee-Lo is in complete charge of all the rhythms, vocals, and productions here. —RH

R&B/HIP-HOP

CEE-LO

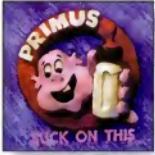
Cee-Lo Green and His Perfect Imperfections

Playaz Circle Cee-Lo

Arista 14652

In the world of hip-hop, experimentation is often a tightrope walk for any artist.

VITAL REISSUES



away success on the chart, made the band a favorite among critics and musicologists. Bassist Les Claypool's own Prawn Song label is now reissuing remastered digipack versions of these albums, the band's first two discs: the frenetic live debut *Suck on This* and the more polished studio effort *Fritzle Fry*. Fronted by the manic Claypool, whose incendiary bass work is in a class by itself, the band originally recorded *Suck on This* in 1991 and released it only Saturday night for \$3,000. Through five of its nine songs appear on *Fritzle Fry* and "Tommy the Cat" reappears on 1991's *Sailing the Seas of Cheese* (with Tom Waits guesting on vocal). *Suck on This* stands on its own as a testa-

ment to the raw intensity of the band's live show. Equally competent at dazzling interplay and ferocious son-

assault, the band rambles through "Jidibus" with hollowness never while alternating between funk and thrash on "The Hedeks." There's plenty of humor here, too, as evidenced by Claypool's hilariously absurd vocals on "Tommy the Cat." On *Fritzle Fry*, which, like *Suck on This*, begins by mimicking Rush's "YYZ," the group emphasizes songs over jamming. Not usually known for his social commentary, Claypool's lyrics on "The Devil's in the Details" on "To Do the Laws of Tradition" and the follies of war on "Too Many Pumpkins" without sounding overly pretentious. Though Claypool's bass and nasal spoken-word delivery tower over everything else, drummer Tim "Herb"

VARIOUS ARTISTS

Still More Bounce

PRODUCERS: various
Wolfpac 9328

For most West Coast rappers, Roger Troutman and his insatiable funk style were a godsend, a source of their styling and a source of pride in their musical upbringing. Therefore, it makes sense that, following his death in 1999, the West Coast rap community would take time to pay proper respects to the slain musical icon. Organized by Tha Likit's Bo and Harlan "Wolf" Morgan (who together helm Wolfpac Records), *Still More Bounce* does its title justice. A host of MCs, including Ice-T, Dr. Dre, Kurupt, and Snoop Dogg, offer up their Troutman's sound with hip-hop twists. On "Bad Days," Dr. Dre, Phil Agnew, and newcomer Merciless Stylin' ride a melodic sync track while trading verses about the ills of everyday life. The compilation also pays homage to Troutman's smoother side. Witness Chico DeBarge's deft cover of "I Wanna Be Your Man," on which he receives assistance from newwulf Shadai. On the title track, the lead single, Bass Kass, Kam, The Cat, Cypress Hill's B-Real, and Spice 1 offer a true posse track filled with enough funk to make Troutman proud. —RH

DANCE/ELECTRONIC

A SUBA TRIBUTE

PRODUCERS: various

Zirup/Boom/Star Degrees 657036 1068

Born in Yugoslavia, composer/producer Slobodan Suba migrated to São Paulo, Brazil, in the late '80s and began producing records for such artists as Marina Lima and Edson Cordeiro, as well as collaborating with numerous musicians, including percussionist Marcellino. In 1996, Suba's own Zirup/Star Degrees issued Suba's full-length, *São Paulo Confessions*, which seamlessly fused contemporary electronic wizardry with traditional Brazilian sounds. The same label followed this with Bebel Gilberto's *subito Tanto* another spotlight for Suba's fine production work. Sadly, Suba's life came to a tragic end in a studio fire before either release saw the light of day. Now, to honor the man, along comes *Trifuto*, a

(Continued on page 22)

REVIEWS & PREVIEWS

(Continued from page 21)

delicious mix of newly recorded interpretations of his music, re-rubs, and live recordings. Standout tracks include "Zero B's" reconstruction of "Samba Do Rio (Pantaisa)," "Sereia, Amor, D'Amor," and Cibele's key voice on "Confessions." Best from Martin's remake of "Segredo," from Paul Asher's remix of "Vocé Gosta." —MP

COUNTRY

► **KENNY CHESNEY**
No Shoes, No Shirt, No Problems
Neko Wilson, Buddy Cannon, Kenny Chesney

BNA \$10.63

Kenny Chesney has developed into one of country's brightest young stars via force of a fun-loving personality, earnest delivery, and a dead-on ear for top-notch material. He brings such skills to a head on *No Shoes*, perhaps his most important record to date. Indeed, the album finds the artist taping into his strengths: his breezy, well-written, radio-ready cuts as "Big Star" and a hit-prime cover of Bruce Springsteen's "One Step Up." "A Lot of Things Different" and "I Remember" are endearing, well-rendered ballads, and Chesney's self as an interpreter drives such everyday observations as "Never Gonna Feel That Way Again." The title cut maintains a likable Jimmy Buffett vibe, and "Live Those Songs" thumps with Southern rock attitude. —RW

★ **DARYLE SINGLETARY**
That's Why Sing This Way
PRODUCER: Greg Cole

Audium 8151

Singer's single Daryle Singletary bravely takes on some of country's finest stylists and finds a way to make them her own. The greatest that sidesteps the obvious and goes for the best. He teams with Bakersfield disciple Dwight Yoakam on a spunkly "Love's Gonna Live Here," beautifully covers George Jones on "Walk Through This World With Me," and smolders with authority on Conway Twitty's "I'd Love to Lay You Down." More obscure stuff like John Wesley Riles' "I'm a Little Bit of a Country Boy" (Meek-Ups) and Faded Blue Jeans' (with Riles and Hat, respectively) all work very well. The lone new offering is the title cut, a well-written midtempo loaded with personality. Beyond the instant classic it obviously is, the record also demonstrates how far country music has strayed from country music. —RW

LATIN

► **CARLOS PONCE**

PRODUCERS: Emilio Estefan Jr., Joel Somellian
EMI U.S. Latin H272435324242

On his third album, Carlos Ponce seems a lifetime away from his recording debut, when he was performed—albeit briefly—on another star's yet another star's show, when he happened to sing. If on his sophomore effort Ponce tried to break away from that image, here he does it completely, coming across not as a traditional balladeer but as a singer/songwriter—one with rock leanings who relies more on feel and material than on vocal power. There is still a great slant, but he is a fire-singer (most of the tracks here are co-written with co-producer Joel Somellian), and

when he performs in a more acoustic, relaxed format, the results are magical. This is an album of strong tracks, many compelling and beautiful, anchored by plenty of acoustic guitars and with virtually no choruses or vocal harmonies. Ponce lets his fully at ease on many songs, notably "Mejor que los Pantalones"—but other times, one gets the feeling he's still holding back. He should heed his own advice, as stated in "Nalgadas de Sabina," and follow his own artistic path. —LC

► COMPA Y SEGUNDO

Duels

PRODUCERS: various
Dudu's Latin/Music Latina 43228

To get a good idea of just how far traditional Cuban music can go and still be appreciated, simply give a listen to *Duels* by veteran Compay Segundo (a aka 94-year-old Francisco Repilado). Recorded during the past decade (or so)—when Segundo leapt from near obscurity to international fame—*Duels* spotlights the art of collaborating with a dizzying array of artists, from Lou Bega to Al Di Meola to a host of free-spirited icons Pablo Milanes (providing vocals and guitar on a surprisingly vigorous "Macumba") and Silvio Rodriguez. Even Antonio Baranda and Charles Aznavour make special appearances. Despite the illustrious pairings, the shiniest genre here are the most traditional: "La Jiribilla de Ayer," recorded with Segundo, and Segundo's own "Casa Chica." Most of the tracks—80s with Etelio Ochoa, are priceless.

"Linda Graciela," recorded with son Basilio Repilado, is an exercise in understated beauty and excellent ensemble work. The same can't be said for "Lagrimas Negras" with Cesario Evora, which is disjointed, saved only by Chucho Valdes' exquisite piano solo. But such less obvious pairings as "Baby Keep Smiling," with Bega, and the opening "Saludo a Chango," with Khalid, are lovely guilty pleasures. —LC

BLUES

★ **JOHN MOONEY**

All I Want

PRODUCER: John Mooney

Play 5074

All I Want is one direct recording, with Mooney devoting musically deeper the closer he inches toward the closing track. An original tune, "I Feel Like Hollering," which arrives midway through the CD, brings together all the appealing elements of Mooney's blues sound—his affinity for what Dr. John calls "the Delta blues," his majestic guitar chops, and his finding himself in the urgent rhythms of the Delta blues. The song generates a wicked buzz, and from that point Mooney works his way through "Tell Me Who," "Son's Blues," and the classic "You Got to Move." His slide guitar sings, Mooney knocks down some rugged vocals, and his backing musicians play it tight and right. The man is a throwback to the juke-joint days when every song was a gut-check and the prime rule of blues was rhythm and groove. —PVY

JAZZ

★ **REBECCA MARTIN**

Middlefingers

Rebecca Martin

Fresh Sound 118

Rebecca Martin's jazzy vocals lent a sleepy, coquettish charm to the work

she did with the now-defunct folk-pop band Once Blue. So it's not surprising that her latest project, *Middlefingers*, is a collection comprising mainly jazz chestnuts. The singer joined by an accomplished group of musicians—Ingrid Jensen, Matt McHenry, and Kurt Rosenmeier, Bill McHenry on tenor saxophone, bassist Matt Grenadier, and drummer Jorge Rossy—will make you forget that you've heard these songs before. Graced with a mellow delivery, Martin remains true to the original feel of these classics while also lending her own unbarred sobs or devoe, elongated notes. Of particular note is Martin's "Sister" (a take on Richard Rodgers' "No Strings" from *String of Pearls*) and Hart's stand "Bewitched, Bothered & Bewildered," in which Martin transforms herself into a giddy, lovesick mess. Contact: Freshsoundrecords.com. —KIT

WORLD MUSIC

* **MARIZA**

Marizá e Mim

PRODUCER: Jorge Fernando

Score 9026

Fado is the emotionally loaded music of Portugal. Lyrically and musically, this traditional genre is the poetry of longing, of unrequited love, of special gifts to perform fado and to garner acceptance as *fadista* in Portugal. With *Marizá e Mim*, Mariza proves she has the voice. But more than that, she ably proves that she has the emotional depth and an understanding of the genre—which, ultimately, are the key elements to a fadista's long-term recognition. Her voice is a gorgeous, evocative instrument, and she sings with bravura and power. She works six traditional fado songs, plus a few of her own throughout, and her performance is nothing short of a genuine revelation. Current comparisons in the European media between Mariza and the legendary Amália Rodrigues are completely credible. With *Fado em Mim*, the world has met its next great Portuguese fadista. *Dirk* International in the U.S. —PVK

CHRISTIAN

► **FREDDIE COLLOCA**

Unconditional

PRODUCERS:郭孔, Hal Batt

One Voice FC020

In Argentina and raised in Miami, Colloca, who has three albums to his credit, is in England. *Unconditional*, his third, is rapidly becoming the poster boy for the burgeoning Christian Latin-pop movement. Those who embrace Ricky Martin, Enrique Iglesias, and Marc Anthony will find Colloca appealing. With a strong, supple voice, he serves up comparable musical rhythms—albeit with faith-filled lyrics. Such songs as the title cut, "So Good," and the upbeat, ear-burden Latin pop anthems carrying Christian messages. Throughout, the songs are musically vibrant and lyrically uplifting with God's love and mercy celebrated as a recurring theme. Highlights include the poignant ballads "You Choose My Heart," "Close," and "Song of My Heart." *Unconditional* successfully bridges the better contemporary Christian pop and Latin music. Contact 305-234-3536. —DGP

ON STAGE

THOROUGHLY MODERN MILLIE

Music by Jeanine Tesori
Lyrics by Dick Scanlan
Book by Richard Morris, Dick Scanlan
Directed by Michael Mayer
Marquis Theatre, New York

Musical theater lovers haven't had much to love in 2002. Sure, there have been a few shows worthy of modest praise, from Jason Robert Brown's new off-Broadway production, *The Last Five Years*, to Broadway's British import of the revival of *Oklahoma!* Then there's *Elaine Stritch at Liberty*, where one of the genre's living legends proves that they just don't make stars the way they used to—but that one-woman spectacle isn't exactly a musical.

Which new Broadway tuner could even come close to winning over audiences and critics the way *The Producers* did last spring? Not *Sweet Smell of Success*, with its disappointingly flat Marvin Hamlisch score. And even Kathleen Turner's name on the marquee, it seems, can't save *The Graduate*.

The leading contender arrived this week, wide-eyed, peppy, and eager to please. *Thoroughly Modern Millie* doesn't have the star power of its rivals: This is composer Jeanine Tesori's first score for a Broadway musical and lyricist Dick Scanlan's first musical, period. Lead actress Sutton Foster has appeared on the Great White Way a few times, but she's hardly a marquee name. But this production proves that big names aren't the most important elements of a show. *Thoroughly Modern Millie* relies instead on solid storytelling and compelling songs, and in the end beats the competition to become this year's answer to *The Producers*.

Based on a 1967 film, the show follows a naive smalltown girl who arrives in New York during the '20s, hoping to become a "modern woman"—which, in Millie's mind, means bobbing her hair, dancing at speakeasies, and marrying her boss. The hondo and cheap gian come easily, but landing a man proves difficult for Millie, who finds herself attracted to the wrong man.

Foster is a revelation in the title role. She evolves from youthful ingénue to wise adult with grace and credibility, gaining confidence even as she maintains her fragile innocence. She knows how to get laughs, as she proves in the opener "Not for the Life of Me," and she knows how to wring emotion from a number, as she displays when she

brings the house down with the Act II gem "Gimme, Gimme." The rest of the cast similarly blends warmth with humor while belting out one smashing number after another. Particularly good are Anne L. Nathan as office manager Miss Flannery and Sheryl Lee Ralph as celebrity chanteuse (and Millie's guardian angel) Muzzy Vassar.

A comic subplot about a Chinese prostitution ring sounds slightly uncomfortable for a culturally sensitive 21st century audience, and indeed the line between portraying stereotypes and mocking stereotypes gets blurry. But the Chinese characters are treated with dignity, and they get their share of good, clean laughs; when two recent immigrants burst into a verse of "Not for the Life of Me" in Chinese—they get a deservedly warm reception.

Tesori—best known for her 1997 off-Broadway show, *Violent*—has created rich, upbeat, melody-driven music. Jazzy rhythms and instrumentation pay homage to the era while still sounding fresh, especially in the hands of Tony-winning orchestrators Ralph Burns (Fosse) and Doug Besterman (*The Producers*). Scanlan's lyrics, like his book, are clever yet comfortable—a good match for Tesori.

A handful of songs from the film remain (including the winning title number), plus a few standards from the '20s, but they all blend seamlessly with Tesori's new material—which is testament to the older numbers' enduring quality and to Tesori's art. The cast album was recorded April 22; *Bay* cast David Saks will produce the set, due June 11 from RCA Victor.

The production is held together by the tightly paced direction of Tony Award-winner Michael Mayer, whose crystal-clear vision never loses focus here. Rob Ashford's choreography gives seven seemingly immobile production numbers—the tap-dancing steno pool is particularly delightful—without feeling the need to go over the top in every scene. And David Gallo's scenic design and Martin Paliakos' costumes evoke the roaring '20s in simple yet elegant fashion.

Millie is everything a musical comedy should be, charming and crowd-pleasing right down its happy ending. And as the audience walks out singing, they know it's just a matter of time before Millie meets her ultimate mate: Tony.

WATNE HOFFMAN



SINGLES

Edited by Chuck Taylor

POP

JENNIFER LOPEZ FEATURING NAS

I'm Gonna Be Alright (2:53)
 PRODUCERS: J. Lopez, R. Wayne, T. Oliver,
 L. Cook, R. LaPread, J. Oliver, S. Barnes,
 A. Hill, M. Thompson, M. Marshall
 PUBLISHERS: Nyuycar/Sony/ATV
 Songs/Cory Tiffani/EXOP/Danica, BMI;
 Sony/ATV Tunes/Milk Chocolate
 Factory/Robert Commodores/ENOT/
 Lehman/Sony, BMI; April, ASCAP
 NIMEX/PIK, BMI; J. Lopez, R. Wayne, T. Oliver, C. Rooney/Epic Record (CD promo)

J-Lo reaches a new creative low with "I'm Gonna Be Alright," her latest collaborative effort, this time with rapper Nas. The actress is merely an accessory to the heart of the song, which heavily samples Club Nouveau's "Why You Treat Me So Bad" for the hook—in fact, replaying the entire track as a subtle, rhythmic background. Likewise, Nas taking on the meaty rap, the singer is needed only to chirp her way through a couple of pesky verses between those of her two guests. While "Alright" is listed on her *J to Tha L-O'* The Remingtons—the album Epic released so that fans could get their hands on it—she's actually all but omitted from her album tracklist; this song is a remit of the version that appears on the remix album, replacing rapper 50 Cent with Nas. That hardly seems fair to unsuspecting consumers. In any case, this song follows the artist's habit of relying on rappers, remitters, and samples to fuel her music. "I'm Gonna Be Alright" is a song that's down with the times, but it seems it's trying too hard to push all the buttons at mainstream, rhythmic, and crossover top 40. The resulting aural conundrum is certainly destined to be a hit, but at what ultimate cost to J-Lo's reputation as a singer?—CT

THE CALLING Adrienne (3:59)

PRODUCER: Mark Turner
 WRITERS: A. Kamie, A. Band
 PRODUCERS: Amadeo Music/Alex Band
 Music/Bear's BMG, BMI

RCA 6023/60528 (CD promo)

RCA is going for platinum with the new single from gold hit by The Calling, by releasing both a rock-radio mix and an "adult" mix. The latter has the right buttons for mainstream absorption, capitalizing on the fuzzy-edgy sound that programmers are devoting of late. Previous single "Wherever You Will Go" garnered massive success at adult top 40, radio, 40, even AC, and this one holds onto the same guitars, drums, and keyboards. It's a smooth freight from Puddle of Mudd, Nickelback, or any of the many breaking rock bands making 2002 their year. This is the Calling's moment, and "Adrienne" checks off the elements needed to keep these guys standing in the spotlight.—CT

THE CORRS FEATURING BONO

When the Stars Go Blue (4:20)
 PRODUCER: Mitchell Froom
 WRITER: R. Adams
 PUBLISHER: Barland Music, BMI
 Atlantic 300624 (CD promo)

Atlantic's first release from the Corrs'

Love in Dublin disc was the poppy anthem "Will You Be Happy?"—is

sheezy passion about an aching, ethereal loneliness. This song grows more powerful with each listen, and oh so beautiful. Man oh man, what a musical magical moment. Programmers who don't take note of this one must be banished to the frozen tundra.—CT

SPOTLIGHTS



A1 Caught in the Middle (3:25)

PRODUCER: Mike Hedges
 WRITERS: B. Adams, P. Marazzi, C. Porter, R. Slick
 PUBLISHER: Sony/ATV/Copyright Control/Universal Music Ltd. Columbia 56862 (CD promo)

European pop fans are intimately familiar with the charms of A1, one of the most popular boy bands of the decade. The five young Celts have their timing down to a tee by bringing the quartet to the pop-starved U.S. now with one of its biggest hits ever—one that moves the group toward a slightly edgier sound and adds just the appropriate guitar-filled backdrop necessary to get a heady, rock-and-roll touch to cock rock. With "N Sync now out in left field courting R&B, there's really no one else on the pop male ensemble side who's serving up real-life songs—conspiring indelible melodies, great singing, and a message down the line? Listen! Listen! Listen! To radio, 40 radio is the sound of a band like this to balance the pianist. "Caught in the Middle" has given A1 a new level of credibility at home. Now let's see if top 40 radio here is able to take the hint, or whether it continues the frustrating trend of embracing gimmicks over melody on the strength of a marketing push for the broad-based exposure of satellite (and cable) radio. Look for the group's full-length debut in June.—CT

KID ROCK You Never Met a Mother-fucker Quite Like Me (3:59)

PRODUCER: Kid Rock
 WRITERS: R. J. Ritchie, A. Collins, R. VanZant
 PUBLISHERS: Thirty Two Mile Music/Warner-Tamerlane, BMI; Universal Music/Interscope/Atlantic 300836 (CD promo)

Can't you just hear kids all over playgrounds this summer singing along to Kid Rock's "You Never Met a Mother-fucker Quite Like Me"? OK, perhaps not, but the radio edit that masks that word as "mothermother" (it's bleeped in a second radio version) sounds des-



tined to blanket the airwaves with its autobiographical story of Kid's journeys from Detroit past the hard knocks and then sky-high up the rock ladder, including an homage to a number of his influences (beat line: "educated on jazz by my man Ahmed Ertegun," founder of Atlantic). The song flips back and forth from laid-back narration to the ornate, virtuosic solos, a couple of well-played harmonica and steel guitar solos. This is a personal outing that doesn't follow traditional songwriting missives, and it certainly draws the listener to the words. Unfortunately, the coolest moment comes within the explicit album version, where Kid rocks out a cappella, and that somehow literally helps him to shut up. That's not likely as long as he keeps pumping out tracks like this.—CT



JULIA FORDHAM Concrete Love (3:35)

PRODUCER: Larry Klein
 WRITERS: J. Fordham
 PUBLISHER: Blue Mountain, PR; Ryko-music, ASCAP Vanguard Records (CD promo)

Julia Fordham's voice is like a recommendation for a fine red wine: It is robust, to be savored in a tranquil setting, and ever tasteful. It's been years since Fordham's music has been heard, and writer has served up something new for her dedicated legions, and her upcoming *Concrete Love* is a collection assembled with such genuine care and craft that it might already be considered vintage. The title track and first single pairs the chanteuse with her old friend, Larry Klein. In a hip-swinging edit that finds Fordham's graceful Park Avenue lounge swagger into India, Africa's shouter-swaying stylistic stamp, resulting in a soulful, sensual track that has like cool mist on a hot, sweaty day. The two harmonies with casual ease about a love affair that may lack the immediacy of romantic sparks and flaming desire, though it maintains the comfort of a steady and warm ember, "a good oak, plain ole concrete love." Talk of placing this cool commercial seems almost superfluous; hopefully, Vanguard will give the project the prominence it deserves, with or without the presence of radio. This is already a winner in my book, and it's a cool treat for listeners like I am. And it's just one glistening moment from the full-length project. Bravo.—CT

sued just a month ago. But there's no denying the star power of fellow Irishman Bono, so the label decided to work a second single to adult top 40 outlets, the radiant "When the Stars Go Blue,"

written by the acclaimed Ryan Adams (and found on his *Gold*). The combination of the Corrs' light pop harmonies may seem a curious match with Bono's more melodic/melancholic rock style, but both

sides make adjustments and meet in the middle for this utterly compelling duet. The live song is sweeping and subtle, with the Corrs mastering the harmonies and Bono supplying gentle but perma-

SHEILA NICHOLLS Faith (3:42)

PRODUCER: Glen Ballard
 WRITERS: S. Nicholls, G. Ballard
 PUBLISHER: Essex Girl Music/Universal-MCA, ASCAP

Hollywood Records 11467 (CD promo)
 Michelle Branch and Vanessa Carlton are making the world an easier place for budding female singers/songwriters. The newest chick to break out is Sheila Nicholls, whose debut single "Faith" is a swirling combination of pinky mandolin, electric guitar, and the singer/songwriter's lilting, tantalizing brogue. The lyric is uplifting and reassuring at a time when audiences

NEW & NOTEWORTHY



are looking for more than just chirpy pop, and the bridge reinforces the message of the song: "I surrender to

this storm. I'm tasting paradise, sweet and wet and sunny. May I never lose this faith I've found." It keeps me anchored onto solid ground." Mainstay Glen Ballard does a fine job with the production wand, and now that such artists as Sheryl Crow and Alanis Morissette have returned to glory on the charts, it appears that top 40 radio is again open to welcoming them to the air. Sheila Nicholls' "Faith" could also make a nice niche for an adult contemporary and even contemporary Christian stations. No matter what the frequency, radio will have no regrets in offering Nicholls a spin. From the upcoming *Wake*.—KS

CONTRIBUTORS: Deborah Evans Price, Kim Small, Chuck Taylor

SPOTLIGHT: Releases deemed by the review editor to deserve special attention on the basis of musical merit and/or chart potential. CRITICS' CHOICE: * New releases, regardless of chart potential. Highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, NY 10036) or to the writers in the appropriate bureaus.

Brasenose, 6th floor, New York, NY 10036) or to the writers in the appropriate bureaus.

COUNTRY

★ TONY STAMPLEY Waste of Good Whiskey (2:53)

PRODUCER: James Stroud
 WRITERS: T. Stampley, B. Moore, H. McNally
 PUBLISHERS: Tony Stampley Music/Songs of Nashville/DreamWorks/Princett Kaye Music/It's Our Turn Publishing, BMI DreamWorks 13489 (CD promo)

For those weary of watered-down, politically correct country music, here's your payoff. Tony Stampley—whose DreamWorks debut, *Rebelution*, was released last month—is a nobold-horned honky-tonker unafraid to sink his considerable chops into a lyric and give listeners a performance to remember. The son of country legend Joe Stampley, he's already established as a songwriter by George Strait, Randy Travis, John Anderson, and Hank Williams Jr. This single combines honky-tonk fiddle and steel guitar with rowdy Southern rock energy. Penned by Stampley, Harvey McNally, and Buck Moore, the clever lyric offers a spurred-on revelation that "drinking to get over you is a waste of time." It's a good song: It's a good idea to save to a broken heart that will have listeners tapping their toes and singing along. Country programmers looking to add a little good-hearted grit to their menu would do well to check this out.—DEP

AC

★ TONY DANZA The House I Live In (4:04)

PRODUCER: John Madara
 WRITERS: L. Allen, E. Robinson
 PUBLISHER: Chappell Music

Keep Puncin' Music 0001 (CD promo)
 Originally written for Tony Danza in 1995, this song was a hit for the star of *Who's the Boss*, and *Family Law* possessed such a rich, regal voice? In 1995, Danza acted on a longtime dream and stepped out with a cabaret act that has earned him appearances on PBS and sold-out audiences at New York's Carnegie Hall, the Lincoln Center, and the Met in Atlantic City, NJ, and Las Vegas. "The House I Live In" was originally sung by Frank Sinatra for a 1945 Academy Award-winning short film of the same name. Danza recorded the patriotic, why-we-love-America song with a 38-piece orchestra and produced it with John C. Scott, who has had success on chart with Linda Loh and almost 100 TV shows and feature films since 1987. But the focus here lends squarely on Danza's performance, which is truly a gift, more than competent, and so very easy on the ears—niece to know he's got a full-length project in the works. No doubt, there's also a camp factor here, befitting for the star of *Who's the Boss* singing "Faith in the Club." It just might, like, be any case, congratulations, Mr. Danza. This is utterly, surprisingly dazzling. For information, contact Don Graham at 323-969-8422, check out tondanya.com and see the popular entertainer perform June 10 on *Rose D'Ornell*.—CT

Words & Deeds

ON THE CONSCIOUS TIP: Some hip-hop insiders and onlookers agree that rap is on the verge of a return to positivity and consciousness. The folks at New York-based Righteous Music Media, however, are not content to wait for the revolution; they want to help get it started. Headed by Rhoda Block and Miles Anthony, Righteous Music Media is a multimedia production company that provides consulting, marketing, management, and production services with an exclusive emphasis on positive artists and lyrics.



BLOCK, LEFT, AND ANTHONY

"Music Media was founded under the premise of changing the way we listen to music," Block explains. "Our goal is to work with artists and indie labels who have songs with a message about the world we live in: bringing music back to positivity, reality, and influencing people to do better for themselves and those around them."

Artists currently signed to or affiliated with Righteous Media include singer-songwriters Frank Desplantes and Calasiea, Boston rapper Uno the Prophet, Atlanta's Original Black Kings, and Columbus, Ga., hip-hop outfit the *Grease Kidz*.

Block says his company recognizes that its clients are not the type of artists currently dominating the charts, but he and Anthony remain undaunted. "Shopping artists who are not speaking about what everyone else is speaking about—the bling-bling and the girls—isn't an easy task. The bottom line is that it is all about the bottom line: money. Labels want to know if an artist is going to make them money. Can our artists make money talking about reality? Yes, they can."

CAPITAL VENTURE: A new Atlanta-based hip-hop company has received \$11 million in first-round venture-capital financing—reportedly the largest amount snagged by an Atlanta entertainment entity in recent years.

The company, Kirkland Media, headed by native Atlantan Anthony "El Cheapo" Kirkland, will be a full-service entertainment outfit, including a record label and a film-production company. There have also been rumblings that Kirkland plans to

build a massive "entertainment campus" on the city's south side that will house recording studios, sound stages, a CD-manufacturing plant, and production facilities.

Kirkland confirms the reports but says he cannot elaborate at this time. He does reveal that he pursued funding from venture-capital sources because he didn't want to "share money" with a major record label.

"I'm cheap," he proclaims. "Why am I gonna give a record label half of my dough and it's my artists who are making money? Not this guy who's sitting up on the 15th floor of a record company. He doesn't know if a record is good. He only knows a record is good because I'm telling him it's good. He's not dictating what we put on the street—we're dictating what we put on the street. So if we're dictating what we put on the street, we need to be controlling all the money."

Financing for Kirkland Media was provided by International Development Fund, a private venture-capital group based in Germany and the Czech Republic.

THE 'PEN IS MIGHTIER . . . With the publication of *Situations*, a book of short stories, rapper Queen Pen adds the word "author" to her list of accomplishments. The Brooklyn, N.Y., native, born Lynise Walker, says the book is about real-life situations.

"Even though the stories are considered fiction, life inspired me to write," Queen Pen says. "There's so much that comes with life, I can't help but write about it."

Queen Pen began writing at the age of 10 and by 14 had started rapping and composing rhymes. At 15, she gave birth to the first of her three children. She got her big rap break when she was featured on BLACKstreet's hit "No Diggity" and later recorded her own solo CDs, *My Melody* and *Conversations With Queen*.

A novel, tentatively titled *Turmoil*, which Queen Pen describes as a book about "street life from a female's perspective," and another book, *Love Yourself, That's the Key*, are already in the works.

UNIVERSAL BALLER: The latest athlete to throw his hat into the hip-hop ring is former NBA hooper James "Hollywood" Robinson, who has launched Da Dirty South Records. The Los Angeles-based label is overseen by Robinson. The label's first release, slated for this summer, will be *My Life, My Pain* by Don Dada.

Rhonda Baraka may be reached at rb3506@aol.com.

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by Rhonda Baraka

LAST WEEK		THIS WEEK	
TITLE	ARTIST/IMPRINT/PROMOTION/LABEL	TITLE	ARTIST/IMPRINT/PROMOTION/LABEL
1 <i>Foolish</i>	SHAGGY (ARTIST)	33 <i>Full Moon</i>	SHAGGY (ARTIST)
2 <i>U Done It Now</i>	TAI (ARTIST)	29 <i>Welcome to Athens</i>	TAI (ARTIST)
3 <i>What's Lovin'</i>	SHAGGY (ARTIST)	19 <i>Get the Mic</i>	SHAGGY (ARTIST)
4 <i>I Want a Girl (Pen One)</i>	JOSEPH HAT (ARTIST)	16 <i>Re-Play</i>	JOSEPH HAT (ARTIST)
5 <i>Pass the Counterfeit Part II</i>	JOSEPH HAT (ARTIST)	26 <i>Stayin' Alive</i>	JOSEPH HAT (ARTIST)
6 <i>I Love You</i>	JOSEPH HAT (ARTIST)	21 <i>Don't You Forget It</i>	JOSEPH HAT (ARTIST)
7 <i>Re-Play</i>	JOSEPH HAT (ARTIST)	31 <i>Butterflies</i>	JOSEPH HAT (ARTIST)
8 <i>Anything</i>	JOSEPH HAT (ARTIST)	46 <i>Still I Do</i>	JOSEPH HAT (ARTIST)
9 <i>Mahim Good Love</i>	JOSEPH HAT (ARTIST)	34 <i>How Come You Don't Call Me</i>	JOSEPH HAT (ARTIST)
11 <i>Jefferson</i>	JOSEPH HAT (ARTIST)	27 <i>Always On Time</i>	JOSEPH HAT (ARTIST)
12 <i>Addictive</i>	JOSEPH HAT (ARTIST)	38 <i>You Know That I Love You</i>	JOSEPH HAT (ARTIST)
13 <i>Oh Boy</i>	JOSEPH HAT (ARTIST)	44 <i>I'm Gonna Be Alright</i>	JOSEPH HAT (ARTIST)
14 <i>Saturday (Doo! Doo!)</i>	JOSEPH HAT (ARTIST)	48 <i>Wish I Didn't Miss You</i>	JOSEPH HAT (ARTIST)
15 <i>Down A' Chick</i>	JOSEPH HAT (ARTIST)	37 <i>Get This Money</i>	JOSEPH HAT (ARTIST)
16 <i>Get To Be</i>	JOSEPH HAT (ARTIST)	19 <i>Get It In</i>	JOSEPH HAT (ARTIST)
17 <i>More Than A Woman</i>	JOSEPH HAT (ARTIST)	42 <i>Put It On Paper</i>	JOSEPH HAT (ARTIST)
18 <i>Thug</i>	JOSEPH HAT (ARTIST)	45 <i>It's Gonna Be</i>	JOSEPH HAT (ARTIST)
21 <i>One Mic</i>	JOSEPH HAT (ARTIST)	36 <i>Any Other Night</i>	JOSEPH HAT (ARTIST)
22 <i>Alvin's In The Money</i>	JOSEPH HAT (ARTIST)	42 <i>When Above Us?</i>	JOSEPH HAT (ARTIST)
23 <i>Nothing In This World</i>	JOSEPH HAT (ARTIST)	47 <i>Take A Message</i>	JOSEPH HAT (ARTIST)
24 <i>Awesome</i>	JOSEPH HAT (ARTIST)	46 <i>Put It To Her</i>	JOSEPH HAT (ARTIST)
25 <i>Sometime To Love You</i>	JOSEPH HAT (ARTIST)	41 <i>Rock The Boat</i>	JOSEPH HAT (ARTIST)
26 <i>Take Yo Home</i>	JOSEPH HAT (ARTIST)	39 <i>The Color Of Love</i>	JOSEPH HAT (ARTIST)
27 <i>What If A Woman</i>	JOSEPH HAT (ARTIST)	39 <i>U Got In Bed</i>	JOSEPH HAT (ARTIST)

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LAST WEEK		THIS WEEK	
TITLE	ARTIST/IMPRINT/PROMOTION/LABEL	TITLE	ARTIST/IMPRINT/PROMOTION/LABEL
1 <i>Gotham</i>	4 Realists (ARTIST)	26 <i>Lookin' Up Lady</i>	4 Realists (ARTIST)
2 <i>Feels Good (I'm Not Worried A Thing)</i>	4 Realists (ARTIST)	27 <i>Can I Get That???</i>	4 Realists (ARTIST)
3 <i>Lights, Camera, Action!</i>	4 Realists (ARTIST)	19 <i>Put Yo Sets Up</i>	4 Realists (ARTIST)
4 <i>Don't Buy</i>	4 Realists (ARTIST)	27 <i>Thug Big</i>	4 Realists (ARTIST)
5 <i>Mem's Baby, Poppa's Maybe</i>	4 Realists (ARTIST)	23 <i>Take You With Me & I'm Sorry Get This Money</i>	4 Realists (ARTIST)
6 <i>Still Not Over You</i>	4 Realists (ARTIST)	29 <i>Ospe (Oh My)</i>	4 Realists (ARTIST)
7 <i>Don't You Know</i>	4 Realists (ARTIST)	24 <i>Foolish</i>	4 Realists (ARTIST)
10 <i>Yo Thang Girl</i>	4 Realists (ARTIST)	29 <i>Deep Space Seven</i>	4 Realists (ARTIST)
11 <i>Slow Dance</i>	4 Realists (ARTIST)	31 <i>Sornday (Ooh Goooh!)</i>	4 Realists (ARTIST)
9 <i>Oh Boy (The Roc Just Fired)</i>	4 Realists (ARTIST)	32 <i>You Know That I Love You</i>	4 Realists (ARTIST)
28 <i>U Don't Have To Call</i>	4 Realists (ARTIST)	39 <i>7 Days</i>	4 Realists (ARTIST)
14 <i>Hyde He</i>	4 Realists (ARTIST)	53 <i>Big Poppa/WARNING</i>	4 Realists (ARTIST)
15 <i>Bang My Hitz</i>	4 Realists (ARTIST)	38 <i>Grindin'</i>	4 Realists (ARTIST)
16 <i>Don Me</i>	4 Realists (ARTIST)	33 <i>Admiral</i>	4 Realists (ARTIST)
5 <i>Will Destroy</i>	4 Realists (ARTIST)	46 <i>Take More Chances/Sayin' With Me</i>	4 Realists (ARTIST)
8 <i>U Huh</i>	4 Realists (ARTIST)	11 <i>Then Was Then</i>	4 Realists (ARTIST)
17 <i>I Need A Girl (Pen One)</i>	4 Realists (ARTIST)	45 <i>You Gets No Love</i>	4 Realists (ARTIST)
18 <i>Saint</i>	4 Realists (ARTIST)	31 <i>Foolish</i>	4 Realists (ARTIST)
22 <i>Pass The Counterfeit Part II</i>	4 Realists (ARTIST)	46 <i>Skitt</i>	4 Realists (ARTIST)
15 <i>Dear God</i>	4 Realists (ARTIST)	37 <i>Round And Round</i>	4 Realists (ARTIST)
18 <i>My Love</i>	4 Realists (ARTIST)	50 <i>How We</i>	4 Realists (ARTIST)
16 <i>Calling My Name</i>	4 Realists (ARTIST)	47 <i>Knoc</i>	4 Realists (ARTIST)
22 <i>Buster</i>	4 Realists (ARTIST)	36 <i>Owe A' Chick</i>	4 Realists (ARTIST)
31 <i>Step Ploy</i>	4 Realists (ARTIST)	31 <i>Be</i>	4 Realists (ARTIST)
20 <i>What's Love</i>	4 Realists (ARTIST)	44 <i>What Would You Do?</i>	4 Realists (ARTIST)

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LAST WEEK		THIS WEEK	
TITLE	ARTIST/IMPRINT/PROMOTION/LABEL	TITLE	ARTIST/IMPRINT/PROMOTION/LABEL
1 <i>Halfway</i>	HALFWAY (ARTIST)	60 <i>Get It</i>	HALFWAY (ARTIST)
29 <i>We Got The Funk</i>	HALFWAY (ARTIST)	70 <i>Get It</i>	HALFWAY (ARTIST)
53 <i>Best Your Chest!</i>	HALFWAY (ARTIST)	47 <i>Get It</i>	HALFWAY (ARTIST)
56 <i>Feel The Girl</i>	HALFWAY (ARTIST)	47 <i>Get It</i>	HALFWAY (ARTIST)
52 <i>Special Delivery</i>	HALFWAY (ARTIST)	56 <i>Get It</i>	HALFWAY (ARTIST)
41 <i>Tell Me What It's Gonna Be</i>	HALFWAY (ARTIST)	72 <i>Get It</i>	HALFWAY (ARTIST)
58 <i>No More Drama</i>	HALFWAY (ARTIST)	40 <i>What About Us?</i>	HALFWAY (ARTIST)
40 <i>What About Us?</i>	HALFWAY (ARTIST)	75 <i>Avant</i>	HALFWAY (ARTIST)
65 <i>Separated</i>	HALFWAY (ARTIST)	62 <i>Separated</i>	HALFWAY (ARTIST)
63 <i>Differences</i>	HALFWAY (ARTIST)	73 <i>Yessie (With Halle Buck)</i>	HALFWAY (ARTIST)
66 <i>Peaches & Cream/Use With Me</i>	HALFWAY (ARTIST)	66 <i>Peaches & Cream/Use With Me</i>	HALFWAY (ARTIST)
66 <i>The Lyrical</i>	HALFWAY (ARTIST)	76 <i>Termination</i>	HALFWAY (ARTIST)
76 <i>Saint</i>	HALFWAY (ARTIST)	77 <i>Skitt</i>	HALFWAY (ARTIST)
69 <i>Where The Party At</i>	HALFWAY (ARTIST)	78 <i>Closest Fresh</i>	HALFWAY (ARTIST)
70 <i>Get It</i>	HALFWAY (ARTIST)	79 <i>Get It</i>	HALFWAY (ARTIST)
74 <i>Judge</i>	HALFWAY (ARTIST)	74 <i>Get It</i>	HALFWAY (ARTIST)
69 <i>Hit 'Em Up Style (Dope!)</i>	HALFWAY (ARTIST)	75 <i>Love You</i>	HALFWAY (ARTIST)
44 <i>I Love You</i>	HALFWAY (ARTIST)	76 <i>Love You</i>	HALFWAY (ARTIST)

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THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER/PROMOTIONAL LABEL		PEAK POSITION	PAGE NUMBER	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER/PROMOTIONAL LABEL		PEAK POSITION	PAGE NUMBER
				PRODUCER (SONGWRITER)	NUMBER 1	ASHEVILLE					PRODUCER (SONGWRITER)	NUMBER 1	ASHEVILLE	
1	1	FOOLISH <small>THE MATT & JEFFY BROTHERS</small>	5 Weeks At Number 1	Asheville	1	44	44	10	ROCK THE BOAT <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	1	44	44	10
2	2	U DON'T HAVE TO CALL <small>THE MATT & JEFFY BROTHERS</small>	Usher	2	43	42	11	U GOT IT BAD <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	2	43	42	11	
3	3	WHAT'S LUV <small>THE MATT & JEFFY BROTHERS</small>	Far Joni Feat. Ashead	3	50	50	12	THE COLOR OF LOVE <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	3	50	50	12	
4	8	I NEED A GIRL (PART ONE) <small>SCARFACE (THE MATT & JEFFY BROTHERS)</small>	P. Diddy Feat. Usher & Loopt	4	57	58	13	GIVE IT TO HER <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	4	57	63	13	
5	6	PASS THE COURVOISIER PART II <small>SCARFACE (THE MATT & JEFFY BROTHERS)</small>	Busta Rhymes Feat. P. Diddy & Phife	5	57	57	14	CALL ME <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	5	57	60	14	
6	5	I LOVE YOU <small>THE MATT & JEFFY BROTHERS</small>	Faith Evans	2	60	72	15	BALLIN' BOY <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	6	60	72	15	
7	4	OOP! (OH MY G) <small>THE MATT & JEFFY BROTHERS</small>	Usher	1	64	65	16	GUESS WHO'S BACK <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	7	64	65	16	
8	11	RAINY DAYZ <small>THE MATT & JEFFY BROTHERS</small>	Mary J. Blige Feat. Usher & Ja Rule	8	54	49	17	CLOSET FREAK <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	8	54	49	17	
9	7	ANYTHING <small>AKON/MIKA & CLOUTIER (R&B)</small>	Johnnie Feat. Next	6	55	57	18	TAKE YOU HOME WITH ME A.K.A. BODY O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	9	55	57	18	
10	9	MAKIN' GOOD LOVE <small>AKON/MIKA & CLOUTIER (R&B)</small>	Avanté	9	77	—	19	I MISS YOU O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	10	77	—	19	
11	10	HALFCRAZY <small>AKON/MIKA & CLOUTIER (R&B)</small>	Missy	11	60	71	20	SONG CHY <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	11	60	71	20	
12	20	GREATEST GAINER / AIRPLAY				21	61	64	ROCKY <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	12	61	64	21
13	29	ADVENTICIOUS <small>THE MATT & JEFFY BROTHERS</small>	Truth Hurts Feat. Rukia	12	62	92	22	BE HERE O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	13	62	92	22	
14	13	OH BOY O <small>THE MATT & JEFFY BROTHERS</small>	Con'tine Feat. Ja Rule & Johnnie	13	63	78	23	GIVE ME THE LIGHT O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	14	63	78	23	
15	12	SATURDAY (OOOOH OOOOOH) <small>THE MATT & JEFFY BROTHERS</small>	Ladiecia Feat. Sleepy Brown	10	64	—	24	I TOLD YA O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	15	64	—	24	
16	30	DOWN A** CHICK <small>THE MATT & JEFFY BROTHERS</small>	Ja Rule Feat. Charli "Chill" Ballantine	15	65	—	25	WHY DON'T WE FALL IN LOVE <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	16	65	—	25	
17	24	GOT'S TA BE <small>THE MATT & JEFFY BROTHERS</small>	Ja Rule Feat. Charli "Chill" Ballantine	16	66	—	26	OH, AHH <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	17	66	—	26	
18	9	MORE THAN A WOMAN <small>THE MATT & JEFFY BROTHERS</small>	Plaquin Feat. Ashead	7	67	—	27	WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	18	67	—	27	
19	22	GREATEST GAINER / SALES				28	68	—	PURPLE STUFF O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	19	68	—	28
20	26	ONE MIC <small>NASTI & MATT (R&B)</small>	Non	10	69	—	29	HAPPY <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	20	69	—	29	
21	15	LIGHTS, CAMERA, ACTION! O <small>THE MATT & JEFFY BROTHERS</small>	Mr. Cheeks	1	70	—	30	2 WAY <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	21	70	—	30	
22	16	THIS WOMAN'S WORK <small>MATT & JEFFY</small>	Maxwell	16	66	—	31	JUST A FRIEND 2002 <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	22	66	—	31	
23	26	AWNAW O <small>THE MATT & JEFFY BROTHERS</small>	Happy Roots	21	70	—	32	THE LIFE <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	23	70	—	32	
24	17	NOTHING IN THIS WORLD <small>THE MATT & JEFFY BROTHERS</small>	Koko Wyatt Feat. Avanté	4	71	—	33	STILL NOT OVER YOU O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	24	71	—	33	
25	18	AIN'T IT FUNNY <small>THE MATT & JEFFY BROTHERS</small>	Jennifer Lopez Feat. Ja Rule	4	72	—	34	DAY + NIGHT <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	25	72	—	34	
26	21	TAKE YA HOME <small>THE MATT & JEFFY BROTHERS</small>	Lil' Wayne	21	73	—	35	LIVE THE LIFE <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	26	73	—	35	
27	29	SOMEONE TO LOVE YOU <small>THE MATT & JEFFY BROTHERS</small>	Buff End	25	76	—	36	MAMA'S BABY, POPPA'S MAYBE O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	27	76	—	36	
28	31	WHAT IF A WOMAN <small>THE MATT & JEFFY BROTHERS</small>	Joe	26	76	—	37	YOU DA MAN <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	28	76	—	37	
29	27	GIRLFRIEND O <small>THE MATT & JEFFY BROTHERS</small>	'N Sync Feat. Nelly	23	78	—	38	WHOA NOW O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	29	78	—	38	
30	38	FULL MOON <small>THE MATT & JEFFY BROTHERS</small>	Brandy	28	79	—	39	TRITAL IT ALL <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	30	79	—	39	
31	28	WELCOME TO ATLANTA <small>THE MATT & JEFFY BROTHERS</small>	Jasmine Dupri & Ludacris	15	80	71	40	HEAVEN CAN WAIT <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	31	80	71	40	
32	35	SAY YEAH <small>THE MATT & JEFFY BROTHERS</small>	Ying Yang Twins	30	81	84	41	TARANTULA O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	32	81	84	41	
33	23	ROC THE MIC <small>AKON & DIAHAT, PROSEN, JEFFY</small>	Beanie Sigel & Freshey	16	82	85	42	DO YA THANG GIRL O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	33	82	85	42	
34	32	FREEL'S GOOD (DON'T WORRY BUTTHA THING O) <small>THE MATT & JEFFY BROTHERS</small>	Notch By Nature Feat. JBLW	32	83	76	43	I GOT IT 2 O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	34	83	76	43	
35	19	DON'T YOU FORGET IT O <small>THE MATT & JEFFY BROTHERS</small>	Glenis Lewis	10	84	87	44	SLOW DANCE O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	35	84	87	44	
36	34	HOW COME YOU DON'T CALL ME <small>KARINA & KARINA</small>	Alicia Keys	30	85	82	45	HUSH LIL' LADY O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	36	85	82	45	
37	32	BUTTERFLIES <small>THE MATT & JEFFY BROTHERS</small>	Michael Jackson	2	86	—	46	GRINDIN' O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	37	86	—	46	
38	40	STILL FLY <small>THE MATT & JEFFY BROTHERS</small>	Big Tymers	36	87	92	47	HYDE HA O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	38	87	90	47	
39	37	WISH I DIDN'T MISS YOU O <small>THE MATT & JEFFY BROTHERS</small>	Angie Stone	37	88	90	48	7 DAYS O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	39	88	90	48	
40	45	YOU KNOW THAT I LOVE YOU O <small>THE MATT & JEFFY BROTHERS</small>	Donell Jones	38	89	90	49	BANG MY HIT O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	40	89	90	49	
41	28	ALWAYS ON TIME O <small>THE MATT & JEFFY BROTHERS</small>	Ja Rule Feat. Ashead	1	90	88	50	REALLY PRESENTS Da Fem Feat. Skakle The Coke Ad Usen	Asheville	41	90	88	50	
42	46	I'D RATHER <small>THE MATT & JEFFY BROTHERS</small>	Luther Vandross	40	91	84	51	WILL DESTROY O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	42	91	84	51	
43	51	GET THIS MONEY O <small>THE MATT & JEFFY BROTHERS</small>	R. Kelly & Jay-Z	41	92	75	52	FIRST TIME <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	43	92	75	52	
44	52	I'M GOINNA BE ALRIGHT <small>THE MATT & JEFFY BROTHERS</small>	Jennifer Lopez Feat. Nas	42	93	96	53	FEEL THE GIRL <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	44	93	96	53	
45	31	HOT IN HERRE <small>THE MATT & JEFFY BROTHERS</small>	Nelly	43	94	90	54	SHAWTY O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	45	94	90	54	
46	51	PUT IT ON PAPER <small>THE MATT & JEFFY BROTHERS</small>	Ann Nesby Feat. Al Green	64	95	99	55	CO-THREE <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	46	95	99	55	
47	24	WHAT ABOUT US? O <small>THE MATT & JEFFY BROTHERS</small>	Brendy	3	96	97	56	DEAD GOD O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	47	96	97	56	
48	39	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Shakira	23	98	98	57	BOUGHTHEQ O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	48	98	98	57	
49	53	TAKE A MESSAGE O <small>THE MATT & JEFFY BROTHERS</small>	Kerry Shand	47	99	97	58	TRIBUTE TO A WOMAN <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	49	99	97	58	
50	48	TELL ME WHAT'S IT GONNA BE O <small>THE MATT & JEFFY BROTHERS</small>	Brian McKnight Feat. Jennifer Dukes	45	100	95	59	CALLING MY NAME O <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	50	100	95	59	
51	20	WANT U TO WANT U <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	101	99	60	WITHIN <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	51	101	99	60	
52	44	PUT IT ON PAPER <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	102	99	61	ROCK THE BOAT <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	52	102	99	61	
53	37	WHAT ABOUT US? O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	103	99	62	BOY'S <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	53	103	99	62	
54	39	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	104	99	63	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	54	104	99	63	
55	37	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	105	99	64	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	55	105	99	64	
56	41	GET THIS MONEY O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	106	99	65	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	56	106	99	65	
57	53	TAKE A MESSAGE O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	107	99	66	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	57	107	99	66	
58	48	TELL ME WHAT'S IT GONNA BE O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	108	99	67	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	58	108	99	67	
59	43	HOT SHOT DEBUT	Ashead	1	109	99	68	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	59	109	99	68	
60	44	HOT SHOT DEBUT	Ashead	1	110	99	69	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	60	110	99	69	
61	51	PUT IT ON PAPER <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	111	99	70	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	61	111	99	70	
62	45	WHAT ABOUT US? O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	112	99	71	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	62	112	99	71	
63	42	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	113	99	72	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	63	113	99	72	
64	39	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	114	99	73	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	64	114	99	73	
65	43	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	115	99	74	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	65	115	99	74	
66	51	PUT IT ON PAPER <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	116	99	75	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	66	116	99	75	
67	42	WHAT ABOUT US? O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	117	99	76	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	67	117	99	76	
68	39	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	118	99	77	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville	68	118	99	77	
69	37	ANY OTHER NIGHT O <small>THE MATT & JEFFY BROTHERS</small>	Ashead	1	119	99	78	WANT U TO WANT U <small>24/7 UGGS, BEEZU, SUGAR, JEFFY BROTHERS</small>	Asheville</td					

MAY 4
2002

Billboard® TOP R&B/HIP-HOP ALBUMS

Certified by SoundScan
See a copy of the SoundScan
Top 200 for more details.
SoundScanLAST WEEK
2 WEEKS AGO
ARTIST
IMPRINT & NUMBER/DISTRIBUTING LABEL

NUMBER 1

3 Weeks In Total

Artist

Title

LAST WEEK
2 WEEKS AGO
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3 Weeks In Total

Artist

Title

1	1	1	ASHANTI	NUMBER 1 CD/CD+DVD 111 100 100	ASHANTI	49	40	SOUNDTRACK REC-A-FAMILY JAN MARY J BLIGE 121 100 100	State Property
2	2	4	TWEET	THE SOUL MAIDEN EXTRA CD/CD+DVD 111 100 100	Southern Hushes/ghost	50	55	MOBB DEEP + B-BOY COLLEAGUE SNOOP 121 100 100	Infanty
3	3	2	R. KELLY & JAY-Z	THE BEST OF R. KELLY & JAY-Z 121 100 100	R. KELLY	51	47	JAY-Z + ROB REELLED JAY-Z 121 100 100	The Blueprint
4	4	4	AVANT	MAJOR LEAGUE 121 100 100	Ecstasy	52	42	SOUNDTRACK INVOLVED 100 100 100	Blade II
5	5	5	LUDACRIS A	RESTURANT THIS PLACE/JAM 100 100 100	West Of Meow	53	47	MACK 10 CASH MONEY/UNIVERSAL MIRROR 121 100 100	Beats Or Ball
6	7	10	BRANDY A	ALIANTIC DREAMS 100 100 100	Fell Meow	54	49	MICHAEL JACKSON A EPIC 100 100 100	Invincible
7	6	6	NAPPY ROOTS A	WATERMELON, CHICKEN & GROG	YOLANDA ADAMS	55	53	YOLANDA ADAMS ELEKTRA 100 100 100	Believe
8	10	14	TING TANG TWINS	CALIFORNIA THE PANT BIRTHDAY 121 100 100	Alien: The Return Of The Ting Tangs	56	51	SOUNDTRACK ROLLIN SLICE 100 100 100	All About The Benjamins
9	13	16	BUSTA RHYMES A	2 JEWEL 100 100 100	Geenes	57	51	LUTHER VANDROSS A J 100 100 100	Luther Vandross
10	12	12	JA RULE A	MAHOGANY 100 100 100	Pain In Love	58	54	X-EXECUTORS LONGSHORNS 100 100 100	Built From Scratch
11	9	11	NAS A	LL WILLIAMS REVOLVER 100 100 100	Stillicious	59	54	POWER HOUZE POWER HOUZE 100 100 100	Business
12	8	7	MARY J. BLIGE A	MCAT 100 100 100	No More Dreams (2002)	60	53	PETE PABLO A JIVE 100 100 100	Diary Of A Sinner: 1st Entry
13	14	9	B2K A	EPIC 800 100 100	ROK	61	62	COREY A JIVE 100 100 100	I'm Just Cozy
14	15	13	JAHMEIR A	DRIVING SILL 100 100 100	[Ghetto Love]	62	68	CRAG DAVID A THIRSTYLAURIE 100 100 100	Born To Die
15	17	17	FAT JOE + SNOOP DOGG/DR. DRE B	JO-S.E.: JEALOUS DOES STILL ENJOY	Jackie Jasper	63	71	TONEX JEWEL 100 100 100	Keep My Shit Clean
16	18	18	GLENNY LEWIS	EPIC 100 100 100	World Outside My Window	64	62	NEILLY A FE 100 100 100	Country Grammar
17	15	15	USHER A	AMERICA 100 100 100	ETERNAL	65	65	Z-RO PRESENTS: PRESIDENT 100 100 100	Screwed Up Clock Impressions
18	19	20	MICHELLE WILLIAMS	WHITE CLOUDS/WHITE CLOUDS 100 100 100	Hearts To Yours	66	64	UGK JIVE 100 100 100	Dirty Money
19	20	19	OL' DIRTY BASTARD	THE TRIALS AND TRIBULATIONS OF RUSSELL JONES	DESTRICH'S CHILD	67	64	DESTINY'S CHILD MUSIC WORLD/UNIVERSAL 100 100 100	This Is The Remix
20	18	18	KIRK FRANKLIN	SOOPA COOL/POST 100 100 100	The Rebirth Of Kirk Franklin	68	65	DMX A RUE INDUSTRIES JAN MARY J BLIGE 100 100 100	The Great Depression
21	27	24	LIL' J	HOLLYWOOD NEEDS YOU 100 100 100	All About J	69	59	DONNA KARAN A VERTIGO 100 100 100	Live In London And More...
22	20	21	REMY SHAND	METRONOME 100 100 100	The Way I Feel	70	62	VARIOUS ARTISTS 900 100 100	Master P Presents: West Coast Bad Boys
23	21	22	SHARILLA	METRONOME 100 100 100	No Hell Scrappin'	71	72	SADE A UME 100 100 100	Do It Like It Vol. 1
24	22	19	ANN NESBY	IT'S TIME CHILD 100 100 100	Put It In Paper	72	75	TONEX JEWEL 100 100 100	Lovers
25	24	29	ANGIE STONE A	2001 100 100 100	Mahogany Soul	73	66	SOUTH KAKA RECORDS 100 100 100	U
26	29	32	MYSTIKAL	2100 100 100 100	Torrents	74	73	ANDRE WARD DEFENSE PRINTS 100 100 100	Feelin' Ya
27	23	23	KEKE WYATT A	MAC 10 100 100 100	Soul Sista	75	74	EBALL JETZ RECORDS 100 100 100	Almost Famous
28	25	25	INFAMOUS MOBB	100 100 100 100	Special Edition	76	71	T.J. LEE JETZ RECORDS 100 100 100	I'm Series
29	26	28	MJAXWELL A	2100 100 100 100	Now	77	68	BONEY JAMES JAN MARY J BLIGE 100 100 100	Chotto Fabulous
30	32	39	KHA FEATURES DSD	100 100 100 100	Thug Minx	78	62	FABULOUS + LOBERT STONEWALL RECORDS 100 100 100	Eternal
31	30	36	ALICIA KEYS A	100 100 100 100	Songs As A Minor	79	61	JAGGED EDGE 555 100 100 100	Jagged Little Thrill
32	34	30	SIR CHARLES JONES	100 100 100 100	Love Machine	80	64	SONGTHAI RECORDS 100 100 100	These M & Hymnatic Music Presents: Choices - The Album
33	28	27	JENNIFER LOPEZ A	EPIC 100 100 100	J To The L-O! The Ramones	81	74	PO' WET TRASH AND THE TRAILER PARK SYMPHONY POSSET RECORDS 100 100 100	Pi' Like Dis
34	63	—	WOODY ROCK	LOVE CENTRAL 100 100 100	Sett Meotic	82	79	ORIGINAL P. WESTLAND 100 100 100	Introducing Hype! Up Westward Solaz
35	35	—	BRENT JONES + T.P. MOBB	HOOLY ROOLY RECORDS 100 100 100	beautiful	83	65	PRETTY WILLIE 100 100 100	Enter The Life Of Sella
36	44	45	IM3	THIS ISN'T ME 100 100 100	IM3	84	93	DIRTY SOUTH 100 100 100	Everything's Gonna Be Different
37	50	—	919	CHOCOLATE 100 100 100	Reincarnated	85	77	JILL SCOTT A 100 100 100	Hidden Beach Recordings Presents: Unplugged Vol. 1
38	41	42	JAGUAR WRIGHT	NETTIE 100 100 100	Denotes Debutants And Decessions	86	76	SKIP UTR 100 100 100	Experience: Jill Scott Sells 'em
39	38	—	INDIA.ARIE	METRONOME 100 100 100	Acoustic Soul	87	76	ICE CUBE PRODIGY JETZ RECORDS 100 100 100	Lives From Hollywood
40	35	34	LIL' B HOWOW A	100 100 100 100	Doggy 2 Dog	88	70	MASTER P NEW LINE/UNIVERSAL RECORDS 100 100 100	Greatest Hits
41	38	35	FAITH EVANS A	BAD BOY 100 100 100	Faithfully	89	77	MR. COOD PANTHER 100 100 100	Game Face
42	43	46	N.E.R.D. A	100 100 100 100	In Search Of	90	91	JAY-Z A 100 100 100	The Chosen One
43	46	58	RES	MCAD 100 100 100	How I Do	91	90	DIRTY SOUTH 100 100 100	MTV Unplugged
44	37	37	AALIYAH A	BLACKADAM 100 100 100	Analizah	92	99	GRAVEDIGGZ EMPIRE MUSICKERS 100 100 100	360 Urban Grove
45	37	44	JOE A	JETZ RECORDS 100 100 100	It's My Time	93	90	PASTOR TROY MAJOR SICKNESS/REAL STYLIN 100 100 100	Nightmare In A Minor
46	48	—	CHOOBAKA	WE TANNA THE PANT 100 100 100	Wu-Tang Productions Present: Killia Beer - The Slings	94	92	MUSKO SOULCHILD A 100 100 100	Face Off
47	33	31	KILLA BEER	WE TANNA THE PANT 100 100 100	Big Boi & Dre Present: Dutchie	95	93	LL BLACKY METAL MATTRELL 100 100 100	Ajewonawasing (I Just Want To Sing)
48	45	41	OUTKAST A	100 100 100 100	WU-TANG CLAN	96	89	PROJECT FAT A 100 100 100	Ring Bellz

MAY 4
2002

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS

LAST WEEK
2 WEEKS AGO
ARTIST
IMPRINT & NUMBER/DISTRIBUTING LABEL

NUMBER 1

100 Weeks In Total

Artist

Title

LAST WEEK
2 WEEKS AGO
ARTIST
IMPRINT & NUMBER/DISTRIBUTING LABEL

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100 Weeks In Total

Artist

Title

1	2	2	2PAC A	20TH ANNIVERSARY 100 100 100	All Eyes On Me	114	315	THE BEE GEES A 100 100 100	Vol. 3: Life And Times 100 100 100
2	4	4	THE NOTORIOUS B.I.G. A	100 100 100	Life After Death	115	342	THE NOTORIOUS B.I.G. A 100 100 100	Unplugged
3	5	5	THE NOTORIOUS B.I.G. A	100 100 100	Rebirth	116	343	THE NOTORIOUS B.I.G. A 100 100 100	400 Debut
4	5	5	MAKAVELIC	100 100 100	The Bee Killuminati: The 7 Day Theory	117	203	THE NOTORIOUS B.I.G. A 100 100 100	The Best Of The Bee Gees: 20th Century Masters: The Millennium Collection: Volume 1 (The Bee Gees)
5	3	2	2PAC A	100 100 100	Greatest Hits	118	204	THE NOTORIOUS B.I.G. A 100 100 100	The Chronic
6	7	7	2PAC A	100 100 100	Mr. Against The World	119	205	THE NOTORIOUS B.I.G. A 100 100 100	It Was Written
7	12	12	MR. BIGG	100 100 100	Only If You Know	120	206	THE NOTORIOUS B.I.G. A 100 100 100	Adrenaline Rush
8	9	9	NAS A	100 100 100	Responsible	121	207	THE NOTORIOUS B.I.G. A 100 100 100	What's New
9	10	10	ROBIN THUSS & HARMONY A	100 100 100	It's My Time	122	210	THE NOTORIOUS B.I.G. A 100 100 100	It's Rock And Roll Is Not
10	11	11	ALI GREEN	100 100 100	Greatest Hits	123	373	LAURYN HILL A 100 100 100	The Manufacture Of La Layn
11	12	12	DR. DRE A	100 100 100	Dr. Dre	124	114	JANET JACKSON A 100 100 100	Design Of A Decade 1986/1996

■ Albums with the greatest sales this week. Catalog albums are those that have fallen below No. 100 on the Billboard 200 or less of other charts. Total week sales reflect confirmed weekly sales as reported on the RIAA/Rhyme Albums and Rap/Hip-Hop Catalog Albums. ♦ Recording Industry Association of America (RIAA) sales figures reflect sales of physical albums and digital downloads. ♠ Nielsen SoundScan sales figures reflect sales of physical albums and digital downloads. ♦ RIAA Lifetime Achievement Award. ♪ Certified for shipment of 100,000 copies (gold). ♫ Certified for 200,000 copies (Platinum). ♪ Certified for 400,000 copies (Multi-Platinum). ♪ Certified for 1,000,000 copies (Diamond). ♪ Certified for 2,000,000 copies (Double Diamond). ♪ Certified for 5,000,000 copies (Multi-Platinum). ♪ Certified for 10,000,000 copies (Diamond). ♪ Certified for 20,000,000 copies (Double Diamond). ♪ Certified for 50,000,000 copies (Multi-Platinum). ♪ Certified for 100,000,000 copies (Diamond). ♪ Certified for 200,000,000 copies (Double Diamond). ♪ Certified for 500,000,000 copies (Multi-Platinum). ♪ Certified for 1,000,000,000 copies (Diamond). 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DANCE/ELECTRONIC

Catalogue Debut Lets Telepopmusik 'Breathe'

BY MAGGIE STEIN

NEW YORK—In the '80s, French music was crap," declares Christophe Hetier of Telepopmusik. France's latest musical export that also includes Fabrice Dumont and Stephen Haeri. "But the success of Daft Punk and Air proves that there are some great French musicians out there now."

Telepopmusik's flavorful full-length debut, *New World*, arrives May 21 via Catalogue/Capitol. Earlier this year, it streeted in the U.K. and the rest of Europe, on, respectively, Catalogue/Chrysalis and Catalogue/EMI.

Each member of Telepopmusik (whose music is published by BMG) played in different French indie rock bands in earlier times: Dumont with Autour de Lucie, Hetier with Bel Air, and Haeri with Planet Zen. But in the late '90s—when venerable French dance music imprint Source approached the three musicians about creating a track for its upcoming *SOURCE Lab 3* compilation—they eschewed their guitars for samplers and synthesizers and contributed "Sonic 75" to the two-disc set. Telepopmusik was born.

LADY SINGS THE TUNES

While samples are used extensively on *Genetic World*, most consist of the band members sampling their own live playing. And despite the album's cold and scientific title, the recording is warm, lush, and very human. It consists of dance/electronic-based music not necessarily primed for raging, peak-hour dancefloor action.

"We made this record to be listened to at home, at a small party with turntables and a few friends, where it's easier to talk," Hetier explains.

A key factor in *Genetic World's* cozy sound is the inclusion of Scottish vocalist Angela McCluskey, who also fronts her own band, Wild Colonials. Hetier met McCluskey

one night in New York when their respective bands performed on the same bill.

"She did a cover of a Billie Holiday song at the end of her set," Hetier recalls. "She sounded like a cross between a 12-year-old girl and somebody much older. I always remembered her voice."



TELEPOPMUSIK

When it came time for Telepopmusik to match a singer to its soundscape, it was McCluskey who immediately entered Hetier's mind. The first collaboration between the trio and the chanteuse resulted in the unique song "Breathe," which plays like a modern torch song for today's electronic music generation. As the album's first single, it ships to college, triple-A, and specialty radio Monday (29). In early March, remixes of the track—courtesy of Marcus Nikolai, Scratch Massive Attack, and Jori Hulkunnen—were delivered to club and radio DJs.

Nic Harcourt, host of nationally syndicated show *Morning Becomes Eclectic*, is a strong supporter of "Breathe." "It's one of those tracks that totally pops when it's on the air," he says. "In order for electronic music to continually evolve and grow, the use of the right voice can be really helpful to break songs to a more mainstream audience—and Angela McCluskey's voice is gorgeous."

Capitol believes *Genetic World* has the potential to reach an audience far

beyond its electronic-based core. According to Capitol senior director of marketing Tripp Dubois, "The beauty of the record lies in the emotive vocals backed by the different sound landscapes. The guys really consider themselves sound architects and have melded different sounds into a unique album that will stand out in the marketplace."

Dubois says the label will actively pursue TV, film, and commercial licensing opportunities for various tracks on the album. Additionally, *Genetic World* will be sent to key tastemakers and lifestyle accounts, including hotels, restaurants, cafés, and boutiques. Consumer magazine and product promotions are also in the works.

Last month, Telepopmusik performed at a Giant Step-promoted showcase held during the Winter Music Conference in Miami. Most recently, the group toured France with compatriots <<rinocéros>>. On Saturday (27), Telepopmusik is confirmed to play the Coachella Music Festival in Indio, Calif. This will be followed by a European summer tour.

Live, Telepopmusik—which is managed by Chin-a-Panaccione of Sonic Movement in New York and booked by Colin Lewis of the Agency Group in Toronto—incorporates drums, guitar, bass, and turntables into the McCluskey-fronted presentation.

In the end, Telepopmusik—with its savvy musicianship, deft use of technology, and McCluskey's soulful stylings—has created something special with *Genetic World*.

"Some of the songs on the album can help you wake up in the morning, while others can help you fall asleep at night," Hetier says with a smile in his voice. Continuing in a typically French fashion, he adds, "We also think some of the songs are perfect for making love to."

gin), *Slam Featuring Tyrone "Visionary" Palmer's "Lifetimes," Funk D'Void's "Diabla," Scott Groves Featuring Ray Ayers' "Expansions," and Rejuvinations' "Requiem."* Hardcore fans take note: The first 1,000 sets will include a bonus CD, *Hidden Treasures*, heat-mixed by Slam.

The Chemical Brothers, "Come With Us" (Astralwerks single). Yes, Fatboy Slim offers a remix, but do yourself a favor and go directly to **H Foundation's** gorgeous re-tweaking (equal parts tribal percussion and progressive beats) and the Brothers' dub, titled "H.I.A.," which references **Larry Heard** and **Robert Owens** via a sample from "Music Take Up."

CHRISTOPHE HETIER

The Beat Box Hot Plate

Dubs "1-800 Ming," **Morpheus** "Matrix," **Kelli Ali's** "Kids," and **Ben Onono's** "Badguy Beach."

Various artists, Soma 10 Anthology (Soma UK album). To celebrate its first decade of releasing music, Soma founders **Orde Melkile** and **Stuart McMillan** (aka recording duo/club promotion team Soma) have compiled this two-disc set that is a firm reminder of just how musically aware—an essential—the label is. Highlights include **Daft Punk's** "Da Funk" (the French duo recorded three singles on Soma before signing with Vir-

gin), **Slam Featuring Tyrone "Visionary" Palmer's** "Lifetimes," **Funk D'Void's** "Diabla," **Scott Groves Featuring Ray Ayers'** "Expansions," and **Rejuvinations'** "Requiem."

Bedrock/Pioneer Records will issue the third volume of **Bedrock's Compiled & Mixed** series June 11. The two-disc set, helmed by **DJ Chris Torter**, is home to such progressive-leaning jams as **Universal Agents'** "Solomon Agents," **Meat Katie's** "My Little Dancing Girl," **Women of Color's** "Elemental," and **Coco Da Silva's** "Night."

Chilled to Perfection: In need of some post-club musical excursions? If so, spend some quality time with the following compilations: *Ultra Chilled 02* (Ultra), *Chillout 2002—The Ultimate Chillout* (Netwerk America), *Cafe Ibiza*, Vol. 2 and *Purified* (Water Music), and *Mother*, Vol. 2—*Music From the Fire* (Your Smile/Time Italy).

Beat Box

by Michael Paolella

PARADISE REVISITED: Let's make one thing very clear from the get-go: **Grandmaster Flash** is a DJ, not a rapper.

"I get so annoyed when people refer to me as a rapper. I'm a DJ, plain and simple," Flash says from his hotel room in London. He's touring there in support of *The Official Adventures of Grandmaster Flash*, which Strut Records UK issued earlier this year (the Beat Box Hot Plate, *Billboard*, Dec. 22, 2001). But Flash does understand why people may be confused.



GRANDMASTER FLASH

Flash began honing his turntable skills in the mid-'70s, playing at block parties in his Bronx, N.Y., neighborhood. He's credited with such then-cutting-edge techniques as "cutting" (or "blending"), "back-spinning," and "phasing."

By the late '70s, he was fronting **Grandmaster Flash & the Furious Five**, who scored numerous rap and electro hits, including "Freedom," "The Message," and "White Lines."

"I think, because I grew out of this then-new movement—where MCs were the 'vocalists' for DJs like myself who were cutting up beats—and then later became the leader of a rap group, people just naturally assumed I was a rapper," Flash explains. "But I'm a DJ, a pioneer of the DJ art form. I've assisted many people in their careers over the years, and now it's time to properly display my talent, my identity."

American fans of Flash (aka **Joseph Saddler**) will have the opportunity to properly study—as well as party to—his fierce turntable stylings when **Essential/Frr** (which travels through Warner Strategic Marketing) issues the legendary one's heat-mixed *Essential Mix: Classic Edition* May 7.

The aptly titled *Classic Edition* finds Flash perfectly capturing the energy, flow, and vibe of New York

dancefloors, circa the late '70s and early '80s, specifically at clubs like Danceteria, Roxy, the Funhouse, and the Paradise Garage.

The set begins and ends with, respectively, **Nu Sheez's** "I Can't Wait" and **Afrika Bambata & the Soul Sonics**'s "Planet Rock." Situated between these genre-shaping bookends are gems like **Denroy Morgan's** "I'll Do Anything," **Liquid Liquid's** "Cavern" (which later formed the foundation for "White Lines"), **Blondie's** "Rapture," **Indeep's** "Last Night a DJ Saved My Life," **MFSB's** "Featuring the Three Degrees'" "Love is the Message," and one of all-time faves, "We Got the Funk" by **Positive Force**.

Compiling Classic Edition proved to be a "painful process" for Flash, who was inducted into the Hip-Hop Hall of Fame last month in New York. "The musical pot is too large," he notes. "So I had to break it down to a science. The songs I eventually picked are the cream of their crop. Groove, crowd reaction, and song notoriety were key elements in making my final tracklisting."

On the album's street date, Flash will kick off at the Essential Presents *Flash Is Back* tour at the Spa Club in New York. The two-month trek will take in Las Vegas, Los Angeles, Toronto, Philadelphia, and Boston, among other cities.

Flash says he can't wait to start touring in the U.S.; he promises DJ sets that mix the old with the new. "I'm a novice when it comes to house music," he admits, "but I'm learning. As for the older stuff, that's in my blood. I just hope Americans can still appreciate the older stuff." We believe they can—and will.

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Club Play

LAST WEEK		3 WKS AGO		CLUB PLAY		TITLE / RAP/ART & NUMBER/PROMOTION LAB.		NUM	
1	2	3	ALIVE	EMERGENT	EMERGENT	ALIVE	EMERGENT	1	1
2	5	6	CAN'T STOP DANCIN'	BRONXVILLE/EMERGENT/BEST BATTY	BRONXVILLE/EMERGENT/BEST BATTY	CAN'T STOP DANCIN'	BRONXVILLE/EMERGENT/BEST BATTY	2	2
3	4	5	ESCAPE (MIXTAPES)	INTERSCOPE PRIMUS	INTERSCOPE PRIMUS	ESCAPE (MIXTAPES)	INTERSCOPE PRIMUS	3	3
4	6	7	FLAWLESS	DRUMBOYZ/DOVEYDOVE/RIGHT RHYTHM	DRUMBOYZ/DOVEYDOVE/RIGHT RHYTHM	FLAWLESS	DRUMBOYZ/DOVEYDOVE/RIGHT RHYTHM	4	4
5	7	8	FIRE (TINNY BOY/BLUESVILLE)	INTERSCOPE/INTERSCOPE	INTERSCOPE/INTERSCOPE	FIRE (TINNY BOY/BLUESVILLE)	INTERSCOPE/INTERSCOPE	5	5
6	1	2	IT'S GONNA BE... (A LOVELY DAY)	INTERSCOPE	INTERSCOPE	IT'S GONNA BE... (A LOVELY DAY)	INTERSCOPE	6	6
7	10	14	THEY'S SAV VISION (DANCE REMIXES)	MGK/PROMO	MGK/PROMO	THEY'S SAV VISION (DANCE REMIXES)	MGK/PROMO	7	7
8	15	19	TO GET DOWN	AMERICA'S	AMERICA'S	TO GET DOWN	AMERICA'S	8	8
9	2	1	WISH I DIDN'T MISS YOU (THE REMIXES)	INTERSCOPE	INTERSCOPE	WISH I DIDN'T MISS YOU (THE REMIXES)	INTERSCOPE	9	9
10	8	4	NO MORE DRAMA (THUNDERPUS REMIXES)	INTERSCOPE	INTERSCOPE	NO MORE DRAMA (THUNDERPUS REMIXES)	INTERSCOPE	10	10
11	13	11	INSATIABLE (REMIXES)	COLUMBIA/1919	COLUMBIA/1919	INSATIABLE (REMIXES)	COLUMBIA/1919	11	11
12	21	32	SOAK UP THE SUN (VICTOR CALDERONE & MARINA DIAZ)	INTERSCOPE	INTERSCOPE	SOAK UP THE SUN (VICTOR CALDERONE & MARINA DIAZ)	INTERSCOPE	12	12
13	19	25	IF YOU FALL (THE M.A.S. COLLECTIVE MIX)	INTERSCOPE	INTERSCOPE	IF YOU FALL (THE M.A.S. COLLECTIVE MIX)	INTERSCOPE	13	13
14	20	23	FOR A LIFETIME (ALEX GOLD REMIXES)	INTERSCOPE	INTERSCOPE	FOR A LIFETIME (ALEX GOLD REMIXES)	INTERSCOPE	14	14
15	11	10	SONGS FOR THE LONGLY	YAPPAH/BIZZ/424Z	YAPPAH/BIZZ/424Z	SONGS FOR THE LONGLY	YAPPAH/BIZZ/424Z	15	15
16	15	17	JOHN ME	INTERSCOPE (DRUMBOYZ/INTERSCOPE)	INTERSCOPE (DRUMBOYZ/INTERSCOPE)	JOHN ME	INTERSCOPE (DRUMBOYZ/INTERSCOPE)	16	16
17	20	19	PURPLE GO	GLASS SUPER/365	GLASS SUPER/365	PURPLE GO	GLASS SUPER/365	17	17
18	16	17	MOUNTAIN TOP	JEZUUM/2020	JEZUUM/2020	MOUNTAIN TOP	JEZUUM/2020	18	18
19	16	12	VIP	WILCO/2000/PLU	WILCO/2000/PLU	VIP	WILCO/2000/PLU	19	19
20	28	43	BE ANGELED	DRUM 360/1913/2020	DRUM 360/1913/2020	BE ANGELED	DRUM 360/1913/2020	20	20
21	24	31	GET DOWN MASSIVE	PROMO/INTERSCOPE	PROMO/INTERSCOPE	GET DOWN MASSIVE	PROMO/INTERSCOPE	21	21
22	23	30	CANDY FUNNY	INTERSCOPE/2020	INTERSCOPE/2020	CANDY FUNNY	INTERSCOPE/2020	22	22
23	13	9	IT'S LOVE (TRIPPIN')	DRUMBOYZ/INTERSCOPE/RIGHT RHYTHM	DRUMBOYZ/INTERSCOPE/RIGHT RHYTHM	IT'S LOVE (TRIPPIN')	DRUMBOYZ/INTERSCOPE/RIGHT RHYTHM	23	23
24	29	40	MINDCIRCLE (REMIXES)	NETTWERK/B2B	NETTWERK/B2B	MINDCIRCLE (REMIXES)	NETTWERK/B2B	24	24
25	34	45	THE MORE I LOVE YOU	INTERSCOPE	INTERSCOPE	THE MORE I LOVE YOU	INTERSCOPE	25	25
26	32	36	WILL IT	INTERSCOPE	INTERSCOPE	WILL IT	INTERSCOPE	26	26
27	30	34	IT'S ALRIGHT (MOTHER PRESENTS HARDER)	INTERSCOPE	INTERSCOPE	IT'S ALRIGHT (MOTHER PRESENTS HARDER)	INTERSCOPE	27	27
28	14	11	SLEEPING FASTER	INTERSCOPE/INTERSCOPE	INTERSCOPE/INTERSCOPE	SLEEPING FASTER	INTERSCOPE/INTERSCOPE	28	28
29	40	—	UNDERNEATH YOUR CLOTHES (REMIXES)	INTERSCOPE	INTERSCOPE	UNDERNEATH YOUR CLOTHES (REMIXES)	INTERSCOPE	29	29

* POWER PICK

33	33	—	UNDERNEATH YOUR CLOTHES (REMIXES)	ETC PROMO	Shakira
32	22	19	HEAVEN	NETTIE 7052	DJ Sammy & Yenice Featuring DJ
26	27	27	AMERICANA	TRAP 216	Genre
25	26	27	RESURRECTION	TRAP 217	PPK
34	36	41	OPEN ME	TRAP 426	IRH
15	44	—	DISTANT PLACES	HESTER HALL 911 9040	March
31	29	—	PRECIOUS HEART	MONROE 300	Tell Paul
37	46	—	EARTH (BEN WATT REMIX)	MANICA PREMIERED 09/03	McShell Nellecopic
38	39	—	FOR ALL TIME (REMIXES)	REHAB 001	Solus
—	—	—	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SHABBA 001	Hawka Featuring Sir Adamson
19	—	—	HOT SHOT DEBUT		
40	45	—	DAYS GO BY	ONCEUP 004/05	Dirty Vegas
17	27	22	SOMETHING	REHAB 700	Large
42	—	—	THE HEARTBREAK	STAB 104	Filburn & Urik
43	42	46	BLAME	ENDROUSIS 02/05/04/05	Scenes
44	—	—	PRAYER	WILSON 4	Scanners
45	—	—	POINT OF VIEW (PICTURE)	—	DB Boulevard
46	—	—	WALKING ON SUNSHINE (METRO REMIX)	ETC PROMO	Jennifer Lopez
47	43	42	EVERYDAY 2002 (ALEX GOLD REMIX)	TRAP 004/05	Agassi & Nelson
41	28	—	ADDICTED TO BASS	QUEST 004	Pretension
39	24	—	THE REAL LIFE	CREEDENCE 004/05	Revan Mezze
37	31	—	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMLAND 004	Regency Block
—	—	—	YOU'LL GIVE ME SOMETHING	—	—

Maxi-Singles Sales

Club Play

HELLA GOOD (ROGER SANCHEZ REMIXES)
No Doubt INTERSCOPE

DON'T LET ME GET ME (REMIXES)
Pink ARISTA

COME WITH US
The Chemical Brothers PIRELLIST/BUZZARD/THURSTON

U DON'T HAVE TO CALL (REMIXES)
Usher ARISTA

ONE STEP TOO FAR
Eurythmics PIRELLIST

Maxi-Singles Sales

TITLE / IMPRINT & NUMBER/RESTRIBUTING LABEL		Artist
SONG FOR THE LONELY (WAVES SONG)		5 Weeks At Number 1 Cher
DON'T HAVE TO CALL (REMIXES)	ARISTA	Usher
HANK YOU (DEEP DISH REMIX)	ARISTA	Dido
HEAVEN (JET IMPERIALS)	ARISTA	Erykah Badu
HEAVEN (KARINA'S NUMBER 1)	ARISTA	BJ Samsky & Yannos Featuring DJ Karina
HELL (IT'S ROBINS 2006)	ARISTA	Van Dahl
HELL GOOD (DON'T WORRY BUT A THING) (KELLY G. CLUB MIX)	ARISTA	Naughty By Nature Feat. Kelly G.
HEY (LOVE TRIPPIN')	GRANDIOSA (DIRECTLY IMPORTED)	Andrea Bocelli
HEY YOUR SIDE (REMIXES)	TRIM 7600	Sade
HO ME MAKE SICK (HQ2 REMIXES)	LAND RECORDS	Plisk
HO MORE DRAMA (THUNDERPUS REMIXES)	ACA RECORDS	Mary J. Blige
HAT THAT FEELS LIKE FOR A GIRL	MAHOGANY RECORDS	Madonna
HETIME (BEN WATT REMIX)	COLLECTIVE	Maxwell
DESERT ROSE (VICKY CALDERONE REMIX)	ARIA/WHITEHOUSE	Sting
HERE'S THE PARTY (AT REMIXES)	20TH CENTURY RECORDS	Featuring Club: Miami
I CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURE 7000	Jigged Edge With Nelly Furtado
I SHAN'T LET ME GET ME (REMIXES)	ARISTA 1411	LeAnn Rimes
THESE'S YOUR HEAD (AT REMIXES)	20TH CENTURY RECORDS	Pllek
WHICH I DIDN'T MISS YOU (THE REMIXES)	20TH CENTURY RECORDS	Basement Jaxx
WHY'S IT SO HARD (REMIXES)	ARISTA	Angie Stone

• Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Club Play chart is derived from a national sample of reports from club stations. • VideoDisc® available. Catalog number is in the vinyl mono-CD or CD matrix-style # vinyl or CD matrix-style #. • CD Maxi-Single available • Vinyl Maxi-Single available • Cassette Maxi-Single available. © 1992, VH1 Business Media, Inc. and Soundtrack Media, Inc. ALL RIGHTS RESERVED.

Billboard® TOP ELECTRONIC ALBUMS

LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	NUMBER 1		5 Weeks At Number 1	Title
			CHART	SONG		
1	SOUNDTRACK Various Artists	Various	1	1	5	Blade II
2	VARIOUS ARTISTS Various	Various	2	1	5	Global Wiss 2002
3	VARIOUS ARTISTS Various	Various	3	1	5	Police
4	AVANOL Avanol	Various	4	1	5	Reunited
7	THE CHEMICAL BROTHERS The Chemical Brothers	Various	7	1	5	Come With Us
10	ZERO 7 Various	Various	10	1	5	Simple Things
8	VARIOUS ARTISTS Various	Various	8	1	5	House Party (Velocity One)
9	JOHNNY VICES Various	Various	9	1	5	Ultra. Dance #1
3	GARAGE Various	Various	3	1	5	Reunited/Parade
16	DAVID BYSAN Various	Various	16	1	5	Bedtime-Set IV
15	DJ ENCORE Various	Various	15	1	5	Im�ise
12	CHERELLO Various	Various	12	1	5	projectUMAN
13	ATB Various	Various	13	1	5	Delighted
18	TIMO MAAS Various	Various	18	1	5	Lead
16	MASSI FARINA Various	Various	16	1	5	Connect
12	DAFT PUNK Various	Various	12	1	5	Discovery
17	BASEMENT JAXX Various	Various	17	1	5	Ready
19	DARUDGE Various	Various	19	1	5	Before The Show
15	VARIOUS ARTISTS Various	Various	15	1	5	Dance Party (Like It's 1992)
21	THUNDERBIRD Various	Various	21	1	5	Barry Harris & Chris Cross Present Thunderbird
3	JUNIOR VASQUEZ Various	Various	3	1	5	Earth Moves
20	VARIOUS ARTISTS Various	Various	20	1	5	Ultra. Chilled #1
22	EJORK Various	Various	22	1	5	Vesperine
4	CRAIG MASTERS Various	Various	4	1	5	As It Is Hating
23	ST. GERMAIN Various	Various	23	1	5	Reunited

COUNTRY

Sugar Hill Alerts The Public To 'Lookout' For Douglas' CD

BY JIM BESSMAN

NEW YORK—Country music session player extraordinaire Jerry Douglas, who's played on hundreds of albums, talks about his new solo disc, *Lookout For Hope*, in almost self-analytical terms.

"Playing on so many records [by other people], it gets rough figuring out who you are," he says. But *Lookout For Hope*, which Sugar Hill releases May 7, is a big step in cutting down on the dobro master's confusion.

"I've kind of quit doing sessions," says Douglas, disgruntled by the current state of country music and unconcerned about forfeiting an easy double-scale pay. "At the end of the day, everything you've done that day, every note you play, goes into someone else's column, and you have a faceless identity. I want to change that and do something for myself. I want people to think of me as an artist and not just a session guy."

Douglas, of course, has been playing both roles for years. He added a third musical personality in 1998, when he joined up with Alison Krauss + Union Station. And while he'll continue with Krauss, he's more focused now on his own album and band.

"I've got a band together and will keep it together and make it better," he says, then slips back into second person to add, "Because it's yours and not someone else's. That's what an artist is, I think."

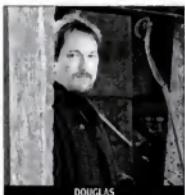
So it's farewell to "bulshit sessions and other things that interrupt," Douglas continues, emphasizing that with *Lookout For Hope* comes "my statement of what kind of music I wanted to play and not a mish-mash of something I felt like today or yesterday. A thread goes through the record, and that thread is me."

"I tried to think of what to call it, 'country-punk-disco,' or something. But it's more like 'new acoustic,'" Douglas adds. "That's a vague term, but it's what I'm doing: bluegrass music with a rock'n'roll jazz attitude. I've been doing it long enough to know what it really is, but now I want to come out with a band where everybody loves to play and bring something to the table, much in the way Bela [Fleck] has done. But the difference between us is I have another life with Alison's band that I want to keep alive."

LOOKOUT FOR GUESTS

Douglas' band will comprise either Krauss' brother Viktor on bass or Glenn Worf if Krauss, who

plays in Lyle Lovett's band, is unavailable. Bryan Sutton is on guitar, Gabe Witcher is on fiddle, and Larry Atamanuik, who also plays with Union Station, is on drums. Douglas says they perform "the stuff I play during sound check or just by myself, [stuff] that I can't interact into everything I do with Alison or on sessions. I've touched on it a couple times in different records but have never really capitalized on it until this one."



Douglas

So on "Patrick Meets the Brickbats"—one of six Douglas compositions on the album—"there's lots of notes but different changes and time signatures," says the Bug-administered, Nohva Music (BMI) writer, comparing it to the theme to *The Flintstones*. "I get bored, so I like to change time signatures and turn [the] four [beat] sideways." Another original, "Cave Bop," was written "really slow, then played really fast like a bop tune, bluegrass with the same kind of attitude."

While most of the tracks are instrumental, frequent Douglas album guest Maria O'Connell sings on "Buo Hewardine and Annette Bjerfeld's 'Footsteps Fall,' and James Taylor shines on Hugh Prestwood's 'The Sult.' The vocal power, says PD Mark Keels of noncommercial WNCW Asheville, N.C., gives programmers a handle.

"The Maury O'Connell track is straight down our alley, and adult contemporary could do something with the James Taylor [track]," Keels observes. "With everyone trying to figure out how to make roots music work and jump on the 'brother [Where Art Thou?]' bandwagon, here's a great way to make it happen."

Sugar Hill GM Ben Paul hopes

to play off Douglas' heightened visibility that has "especially [grown] in the last four months," says, pointing to his star turn in the *Down From the Mountain*

concert tour, his presence on five recordings that won Grammys in March, and his appearances on videos with Krauss, Dolly Parton, and Earl Scruggs, as well as special CMT and PBS bluegrass programs.

"In all these things he's singled out by name, and that's the whole strategy here to distinguish Jerry as a solo performer, even though he plays with lots of people," Paul says. "We're making a statement that here's this extraordinary artist and performer and innovator who's elevated his instrument to an amazing level."

Sugar Hill looks to "spread the word with retail" that Jerry's moved way beyond where he was on *[his] last solo album* *Restless on the Farm*, which was more than four years ago [1998]. Paul says, noting that the label will "go for larger [retail] programs than we generally do on a release."

Marketing will surround Douglas' touring, which will be a "hit hard and run" affair, says Douglas, who will start performing with his band in the Midwest May 29, then balance his schedule between his band's and Krauss' touring and recording commitments, along with Down From the Mountain summer dates.

BROADENING THE FAN BASE

Douglas remains booked by Keith Case & Associates, but has for the first time taken on a manager, DJ McLachlan of McLachlan Scruggs International.

"He knows how to work with instrumentalists like Randy [Scruggs] and Wynton Marsalis and lifted me out of being seen just at bluegrass festivals or heard on records by other people," Douglas says, also crediting McLachlan with facilitating such career boosts as a recent *New York Times Magazine* feature. "All that stuff was out there, but it's a team effort, as I've realized by seeing how country artists break or don't break over the last 20 years."

Paul is also looking for new opportunities in broadening Douglas' base, including taking the "Cave Bop" track, which features progressive-acoustic saxophonist Jeff Coffin to jazz radio.

"We're using the quote, 'Seeing

Jerry Douglas for the first time is like seeing Jimi Hendrix or John Coltrane for the first time,'" and it's "Paul says, "Seeing him get that sound out of that instrument is just amazing."

Nashville Scene



by Phyllis Stark

HONORING AN OUTLAW: RCA Records

is readying a *Waylon Jennings* tribute album featuring artists from multiple genres. Set for release next February, it will include 14 of Jennings' biggest hits.

Journalist Hazel Smith has been hired as executive producer for the project. Smith will work with RCA Label Group VP of A&R **Renee Bell** to oversee artist and song selection. No artists have been confirmed yet, but each act will produce and deliver their own track for the collection, which has been endorsed by Jennings' wife, singer **Jessi Colter**.

Jennings, who died Dec. 13, recorded for RCA for much of his career.



Jennings

SIGNINGS: As first tipped here last year, Deana Carter has signed a multi-album recording contract with Arista Nashville (Billboard, Dec. 1, 2001). She is already working on a new album with producer **Duan Huit** that is due at the end of the year. Carter previously recorded two albums for Capitol, 1996's multi-platinum *Did I Share My Legs for That*, which produced three No. 1 singles, and the gold-selling *Everything's Gonna Be Alright* in 1998.

Following its success last year with the *Songcatcher* soundtrack, Vanguard Records will release *Songcatcher: The Tradition That Inspired the Movie* May 7. The label combed its vaults for this 17-track collection, which includes **Maybelle Carter**, **Doe Watson**, and others performing traditional folk ballads.

Ronnie Milsap will release a new CD on Image Entertainment, *Ronnie Milsap: Live*, May 21. DVD-Video and VHS versions of the concert will follow Sept. 17 and also include an interview. The concert was recorded in January at Billix, Miss.

ARTIST NEWS: Country Radio Broadcasters will honor **Sonny James** with its **Career Achievement Award** during the annual Country Music Hall of Fame dinner June 27 in Nashville. The award is presented to an artist who has made a significant contribution to the development of country music and country radio. James scored 23 No. 1 singles in his three-decade-long recording career, which began in 1953.

ON THE ROW: Chris Stacey exits his position as senior VP of promotion

and artist development at Lost Highway Records (*Billboard* *Beamer*, April 19). Also, Lost Highway VP of marketing **Kira Florts** exits to become director of special projects at the Country Music Hall of Fame, effective May 20. **Justin Gregory** has been promoted to director of education and public programming at the Country Music Hall of Fame. She previously was the museum's educator for school and family programs.

Rachel Fontenot has been named coordinator of artist development and marketing at RCA. She previously was the company's admissions manager.

Singer/songwriter **Jamie Teacher** has joined the creative staff of Murrah Music.

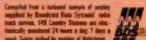
Key Foster joins Gaylord Entertainment as VP of corporate finance and investor relations. He previously worked for Deutsche Bank Alex. Brown in New York.

NEW AND NOTEWORTHY: Compendia Music Group will release a compilation of music by Texas country artists, *COW Hear This!* May 7. Featured artists include **Pat Green**, **Bruce Robison**, **Jack Ingram**, **Asleep at the Wheel**, **Rodney Crowell**, and **Kevin Welch**. Joe Bar Briggs provides the liner notes.

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Also due May 21 is **Merle Haggard: The Peer Sessions** on Arista Records. It includes some of Haggard's favorite songs from the peerless publishing catalog that he recorded during a three-year period from 1996-1999. The album also includes some of the last recordings produced by the late **Oneal Bradley**. Bradley, Haggard's son, was Haggard's right-hand man. Bradley's songs from the '60s, '70s, and '80s were penned by such writers as **Jimmie Rogers** and **Floyd Tillman**. Among the highlights is Haggard's duet with the singing governor, **Jimmie Davis**, on "Hang On to the Memories."



LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
ARTIST	SONG	ARTIST	SONG	ARTIST	SONG	ARTIST	SONG
NUMBER 1							
1 1	MY LIST AUSTIN BETH (JAMIE BRISH)	Toby Keith ♪	1	31	MY HEART IS LOST TO YOU A. WISEMAN/DAVID WISEMAN/SCOTT BEASLEY/CHARLTON	Brooks & Dunn ♪	31
2 5	DRIVE (FOR DADDY GENE) KEITH LEE JACKSON	Alan Jackson ♪	2	32	BEFORE I KNEW BETTER A. WISEMAN/SCOTT BEASLEY	Brad Martin ♪	32
2 2	YOUNG N. WILSON/CAROLYN CLESH/T. WISMAN/SHERRYL MOYNAH	Kenny Chesney ♪	2	34	GOODBYE ON A BAD DAY M. WRIGHT/L. LARSEN/J. PETERS	Shaneess Lewison ♪	32
4 6	WHAT IF SHE'S AN ANGEL J. RODA/T. WISMAN	Tommy Shaar Steiner ♪	4	36	SHE WAS B. WALTERS/IN COTTAGE MELTON	Mark Chesnut ♪	34
3 5	I'M GOING TO LOVE YOU N. WILSON/PAULINE BAKER/SHARPS	Phil Coulter	3	38	THE IMPOSSIBLE B. WALTERS/IN COTTAGE MELTON	Joe Nichols	35
4 4	I'M MovIN' ON N. WILSON/PAULINE BAKER/SHARPS	Rascal Flatts ♪	4	41	OL' RED B. WALTERS/IN COTTAGE MELTON/SHARPS	Blae Shelton	36
7 10	I DON'T HAVE TO BE ME (TIL MONDAY) B. WALTERS/PAULINE BAKER/SHARPS	Steve Azar ♪	7	44	TEN ROUNDS WITH JOSE CUERVO B. WALTERS/IN COTTAGE MELTON/SHARPS	Nacy Bryn READING	37
8 9	MOGGIN DAY BONNIE AND CLYDE J. WALTERS/PAULINE BAKER/SHARPS	Travis Tritt ♪	8	37	THREE DAYS B. WALTERS/T. GREEN/SHARPS	Pat Green ♪	36
9 11	LIVING AND LIVING WELL T. BROWNS (T. WATKINS/SHARPS)	George Strait ♪	9	40	CHASIN' AMY B. WALTERS/JAMES J. ANNETTE/SHARPS	Reb James	39
10 13	I SHOULD BE SLEEPING J. LINDSEY & D. LINDSEY	Emerson Drive ♪	10	42	DON'T WASTE MY TIME B. WALTERS/T. GREEN/SHARPS	Little Big Town ♪	40
7 7	BLESSED M. HOMMER/PAULINE BAKER/SHARPS/JAMES	Martina McBride ♪	1	43	FRANTIC T. GREEN/SHARPS	Jamie O'Neal ♪	41
8 3	I BREATHE IN, I BREATHE OUT C. GREEN/SHARPS	Chris Cagle ♪	1	45	BEAUTIFUL MESS M. CLOTHES/SHARPS/SHARPS/SHARPS/MARSH	Diamond Rio	42
13 17	I DON'T WANT YOU TO GO P. WALTERS/PAULINE BAKER/SHARPS/JAMES	Corby Drury Johnson ♪	13	46	MINIVAN B. WALTERS/IN COTTAGE MELTON/SHARPS	HomeTown News	43
17 23	I'M GONNA MISS HER (THE FISHIN' SONG) FARRELL/T. WALTERS/JAMES	Brad Paisley ♪	14	47	BARBED WIRE AND ROSES P. WALTERS/T. GREEN/SHARPS	Playboy	44
15 20	NOT A DAY GOES BY S. WALTERS/SHARPS/JAMES	Leeoster ♪	15	51	ALMOST THERE C. RODGERS/J. KANE/L. VERNON/LAWRENCE	Gabbie Hayes	45
12 9	THE COWBOY IN ME B. WALTERS/J. TROTH/T. WALTERS/T. WISMAN/A. ANDERSON	Tim McGraw ♪	1	47	I'M GONE P. WALTERS/J. B. MOORE/PROPHET	Cody Thompson	46
18 19	THAT'S JUST JESSIE LINDSEY & D. LINDSEY/J. PHILIPS/J. SMITH/SHARPS	Kevin Denney ♪	17	48	UNTIL WE FALL BACK IN LOVE AGAIN J. WALTERS/PAULINE BAKER/SHARPS	Jeff Carson	47
15 15	GOOD MORNING BEAUTIFUL N. WILSON/T. WISMAN	Steve Heily ♪	1	49	IF THAT AIN'T COUNTRY B. WALTERS/T. GREEN/SHARPS	Anthony Smith	48
23 22	JUST WHAT I DO C. GREEN/SHARPS/JAMES	Trick Pony ♪	19	50	HARDER CARDS J. BURGESS/J. MAYER/H. RODRIGUEZ/J. WISMAN/H. HENDERSON	Kenny Rogers	49
22 21	I CRY B. WALTERS/SHARPS/JAMES	Tessanne Cobain ♪	20	50	I'LL TAKE LOVE OVER MONEY B. WALTERS/T. GREEN/SHARPS/SHARPS	Aaron Tippie	50
21 24	WHEN YOU LEAVE NEXT TO ME J. WALTERS/T. WALTERS/JAMES/J. PHILIPS	Kellie Coffey ♪	21	49	THE PRETENDER B. WALTERS/T. GREEN/SHARPS/SHARPS/T. TURNER	Joe Diffie	49
22 27	THE ONE T. WALTERS/PAULINE BAKER/SHARPS/JAMES	Grey Allan ♪	23	52	REAL BAD MOOD M. HAMMERS/L. SATCHER/P. POTTER	Marie Sisters	52
23 25	MENDOCINO COUNTY LINE T. WALTERS/PAULINE BAKER/SHARPS/JAMES	Willie Nelson Duet With Lee Ann Womack ♪	23	53	• HOT SHOT DEBUT •		
24 28	TONIGHT I'LL BE YOUR MAN J. WALTERS/T. WALTERS/JAMES	Andy Griggs ♪	24	47	THE GOOD STUFF B. WALTERS/T. GREEN/SHARPS/L. CULLING/L. WISEMAN	Kenny Chesney	53
25 33	I MISS MY FRIEND FARRELL/T. WALTERS/T. WISMAN/JAMES	Darryl Worley ♪	25	40	HEATHER'S WALL B. WALTERS/P. POTTER/B. WALTERS/T. GREEN/SHARPS	Ty Herndon	37
26 26	JEZEBEL N. WILSON/PAULINE BAKER/SHARPS/JAMES	Chely Wright ♪	23	56	AMERICAN CHILD B. WALTERS/P. POTTER/P. WALTERS/WISEMAN	Pil' Vossar	55
27 31	HELP ME UNDERSTAND S. WALTERS/T. WALTERS/JAMES	Travis Adkins ♪	27	57	LOOK AT ME NOW B. WALTERS/T. GREEN/SHARPS	Sizwane	56
21 16	SQUEEZE ME IN A. WALTERS/T. WALTERS/JAMES/MICKEY	Garth Brooks Duet With Trisha Yearwood ♪	16	58	CAN YOU HEAR ME NOW B. WALTERS/T. GREEN/SHARPS/L. CULLING/L. WISEMAN	Sawyer Brown	57
29 30	GET OVER YOURSELF SHARPS/SHARPS/C. GREEN/JAMES	SheDaisy ♪	29	58	GOING AWAY B. WALTERS/T. GREEN/SHARPS	The Clark Family Experience	58
33 34	I KEEP LOOKING L. WALTERS/T. WALTERS/J. PHILIPS/C. GREEN/SHARPS/JAMES	Sara Evans ♪	30	59	THE LIGHTHOUSE'S TALE K. RAKALA/SHARPS/SHARPS/T. GREEN	Nickel Creek	49

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Cassette Single Instru. 2002 Multi-Song Instru. Cassette Multi-Instru.
Cassette Single Instru. 2002 Multi-Song Instru. Cassette Multi-Instru.

Billboard TOP COUNTRY SINGLES SALES

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
Artist	Title	Artist	Title	Artist	Title	Artist	Title
1 BUT I DO LOVE YOU/CANT FIGHT THE MOONLIGHT	• CORY TAYLOR	11 LILIAN RIVER	IF I HAD A WOMAN	10 KAREN GOSSEY	SOMETHIN' IN THE WATER	JEFFERSON STARSHIP	LAST WEEK
2 THAT'S JUST JESSE	• JESSE JAMES	12 ERINNE'S DRIVE	UNFORGIVEN	11 LOVE IS ENOUGH	UNFORGIVEN	KURT VILE	ARTIST
3 I SHOULD BE SLEEPING	• JEFFREY RODGERS	13 ALEXIS	EVERYTHING	12 ROCKY TOP '96	DECCA HANNAH NASHVILLE	THE OSBORNE BROTHERS	30 30 HITS
4 WHEN THE RED, WHITE & STRIPES AND THE EAGLE FLY	• JEFFREY RODGERS	14 ADRIENNE	EVERYTHING	13 COUNTRY BOY THIS	MONK'S RECORDS	THE POGUES	THE POGUES
5 OSAKA-YA! MAMA	• KURT VILE	15 RAY STEVENS	LOVE IS ENOUGH	14 A ROSE IS A ROSE	MONK'S RECORDS	MEREDITH COOPER	MONK'S RECORDS
6 GOD BLESS THE USA	• KURT VILE	16 LES GREENWOOD	GIRL IN LOVE	15 AUSTIN	EVERYTHING	ROBIE ENGLISH	MONK'S RECORDS
7 HOW DO I LIVE	• KURT VILE	17 LILIAN RIVER	LOVING YOU	16 COUNTRY BOY THIS	MONK'S RECORDS	BLAKE SHOOTER	MONK'S RECORDS
8 AMERICA'S CHILDREN ALWAYS STAND	• KURT VILE	18 BRIAN MCNAMEE	LOVING YOU	17 COUNTRY BOY THIS	MONK'S RECORDS	GARTH BROOKS	MONK'S RECORDS
9 NIGHT DISAPPEAR WITH YOU	• KURT VILE	19 GIBBIE HOBSON	LOVING YOU	18 WHEN YOU NEED MY LOVE	MONK'S RECORDS	DERRY WORLEY	MONK'S RECORDS
10 ALMOST THERE	• KURT VILE	20 FANNIE FETTER	LOVING YOU	19 I KNOW HOW THE RIVER FEELS	MONK'S RECORDS	MICHAEL STYL	MONK'S RECORDS
11 THIS IS THE LOVE I MEAN	• MARIA BART MERRILL	21 LILIAN RIVER	LOVING YOU	20 FANNIE FETTER	MONK'S RECORDS	MIKE WALKER	MONK'S RECORDS
12 GOD BLESS AMERICA	• MARIA BART MERRILL			21 FANNIE FETTER	MONK'S RECORDS		

● Recs end with the greatest sales gains this week. ▲ Best-seller: Industry Averages (RIAA) certification for net shipment of 100,000 album units (Gold). ▲ RIAA certificates for net shipment of 1 million units (Platinum), with method and units labeled by a circled asterisk. *RIAA: 2002, WEA Business Media, Inc., and SoundScan, Inc. All rights reserved.

LATIN

Latin Notas

LATIN WORLD OPENS UP: Latin World Entertainment may be the new indie in town, but its first projects are no small potatoes. The label—founded in Venezuela in 1999 by businessman/jazz musician **Samuel Quirós**—opened offices in Puerto Rico last year and has recently put out its first releases from the island.



Project No.1? The distribution of *El Concierto Sinfónico*, a double-CD by rock band *Fiel a la Vega* (previously signed with EMI) that was recorded during a series of live performances with the **Puerto Rican Symphony Orchestra**. According to Latin World's Puerto Rico-based managing director, **Diley Rodríguez**, the album has already sold 30,000 copies. Discussions are now under way about signing *Fiel a la Vega*—one of the island's best-regarded and most successful rock acts—to a recording deal that will include the summer release of the band's new studio album. Recently signed acts include jazz artist **Humberto Ramírez**, who will release his tropical recordings with Latin World if he is signed to another label for his jazz releases. Conversations about a summer release are also underway with singer **Lourdes Robles**.

Although the bulk of Latin World's acts are in Venezuela (including rock band *Caramelos de Cianuro*, **Simón Díaz**, *Ian Chester*, boy group *Sweet Jam* and balladeer *Juan Carlos*), the label is actively seeking talent in Puerto Rico. It has also opened U.S. offices in Miami, headed by **Guillermo Zambrano**.

Rodríguez, who was previously with Universal Music in Puerto Rico, says, "We're being extremely cautious, because we're not a multinational. But we're doing well, and we're getting noticed. Many artists are coming to us, because they're unhappy [with their current labels]."

Latin World initially recorded Cuban artists, and its catalog includes such acts as **Havana Ensemble**. Label founder Quirós later garnered attention with *Tocando Tierra*, an album benefiting Hurricane Mitch, for which a roster of established acts recorded new versions of Latin American classics.

The label is currently working on a similar project—a tribute album to Venezuelan composer **Simón Díaz** (who wrote "Caballo Viejo"). According



by Leila Cobo

to Rodríguez, a host of artists—including *Juan Luis Guerra*, *Julio Iglesias*, *Danny Rivera*, *Cheo Feliciano*, *Gilberto Santa Rosa*, and *Ednita Nazario*—have recorded new versions of Diaz's material. The entire roster of singers collaborates on a version of "Caballo Viejo." Rodríguez says, "We want to take Latin American music to the world, putting out quality albums that are different."

Latin World distributes its own product in Venezuela and Puerto Rico and is currently looking for a U.S. distributor. The label is distributed in Central and South America by Sony and also has distribution in Europe.

The next step will be to sign acts in the U.S.—though this may not happen until next year, when the label is more firmly established. "It wasn't the best moment in the world to open shop," Rodríguez says, referring to last Sept. 11 and the decline in album sales. "But I believe this [situation] is transitory, and this will get fixed in some way."

BAD NEWS: The worldwide drop in shipments of recorded music in 2001, as reported by the International Federation of the Phonographic Industry (*Billboard*, April 27), was particularly hard felt in Latin America. In value terms, the market plummeted for its fourth consecutive year, this time by 25.1%.

The Brazilian music market, which has been besieged by piracy, saw a decrease of 24.7%. As a result, Mexico is now the biggest market in Latin America in terms of U.S. dollars—despite the fact that piracy accounts for an estimated 65% of albums sold in Mexico, Argentina, which is in a deep economic crisis that worsened at year's end, reported a decrease of 30.7%, while Colombia saw a drop of 20.1%.

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END OF AN ERA: Puerto Rican singer *Chayanne*, one of the first Latin artists to be promoted heavily in Spain, is showing that promotion works pay off. The singer's first greatest-hits album hit No. 1 on the Spanish sales charts for the week April 8-12, marking the first time since Nov. 26 that the slot hasn't been occupied by an album that has spun off from the *Operación Tierra* TV show.

Perhaps the spell has been broken—or maybe it's just a fluke, until the next series of the show comes around. Let's not forget, however, that CD sales in Spain during 2001 were up, thanks in no small part to—you guessed it—*Operación Tierra* albums.

Additional reporting by Howell Lewellen in Madrid.

BY JILL PESSENLICK

LOS ANGELES—As the DVD has grown to become the most successful home electronics launch in history since its entrance into the market in 1997, consumers have been clamoring for more and more genre-specific programming on the format. The Latin music DVD arena has particularly caught the attention of record labels, which see the production of this type of visual media as a boon to its artist-marketing efforts.

"In the past couple of years, and mostly in the past 12 months, we have seen a significant increase in Latin DVD sales in the U.S. market," Warner Music Latina strategic marketing manager Hugo Flores says. "We began to realize the potential of the DVD market with the impact of [Warner Music Latina releases] Maná's *MTV Unplugged* [in 2000] and Luis Miguel's *Vivo* [in 2001]. The sales success was so significant that we saw these titles in general-market DVD SoundScan charts, along with the major general-market superstar acts. Both DVDs exceeded our sales expectations."

Universal Music Latin America's VP of strategic marketing, Vicki González says that his company is starting to transfer all the material they have in VHS to DVD. "Consumers are now telling us that DVD is interesting, and they will buy more if more titles are available," he explains. "It is really attractive right now to have features that allow you to be closer to the artist and have an almost personal experience with them."

Flores points to the sales of DVD players and the support of retailers as key reasons behind the success of Latin music DVDs. "Retail sales of DVD hardware machines were up by 60% this holiday season, compared to the previous year," he says. "The more DVD players being purchased, the greater the demand for [all kinds of] DVDs."

Indeed, in January, Los Angeles-based DVD Entertainment Group reported that 31 million DVD players had been sold to date in the U.S. and that 16.7 million were purchased last year alone. Of the 32 million DVD players shipped to the U.S., 16.6 million were shipped in 2001. Consumers additionally spent \$4.6 billion on DVDs in 2001, compared with \$1.9 billion in 2000 (*Billboard*, Jan. 19).

Flores says retailers have reacted positively to this consumer demand. "[They] have been very supportive with our DVD releases and are in the process of creating Latin DVD sections within their DVD music sections in the stores."

Though there aren't a large number of Latin music DVDs yet available, the potential of this market has intrigued such large retail chains as Minneapolis, Minn.-based *Musicland*, which operates Sam Goody, Suncoast, and MediaPlay stores. "There isn't a lot of information out there on Latin music DVDs," Musicland spokesperson Dawn Bryant says. "But they perform fairly well, and we have placed

DVD Also Proving A Boon To Latin Industry



WARNER MUSIC LATINA

them in key Latin markets across the country. By far, the most popular artist on Latin DVD would be Ricky Martin, mostly because he is a Latin crossover artist." Martin's DVD titles include *One Night Only* (1999) and *The Ricky Martin Video Collection* (1999) on Sony/Columbia, as well as *Eropa/Europa Tour* (2001) on Image Entertainment.

Warner will be following up on the success of its Maná title by releasing the group's *Exótico en Video* DVD this year. As of now, all of its slate will be Ricky Martin, mostly because he is a Latin crossover artist." Martin's DVD titles include *One Night Only* (1999) and *The Ricky Martin Video Collection* (1999) on Sony/Columbia, as well as *Eropa/Europa Tour* (2001) on Image Entertainment.

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Billboard HOT LATIN TRACKS

LAST WEEK	WEEK	TITLE	ARTIST	PEAK POSITION
1	1	QUITAME ESE HOMBRE	I Like To Boogie I	1
2	2	ESCAPAR	Pilar Montenegro	2
3	3	Y TU TE VAS	Enrique Iglesias	2
4	7	SURTIDA	Chicano	5
5	8	HAY OTRA EN TU LUGAR	Shakira	1
6	14	ME HUELE A SOLEDAD	Paula Moresco	5
7	8	NECESIDAD	MDO	4
8	11	MANANTIAL DE LLANTO	Alejandro Pires	5
9	43	EL PODER DE TUS MANOS	Jesus Sebastian	4
10	12	POR ESE HOMBRE	Carlos Vives	4
11	14	QUISEIRA PODER OLVIDARME DE TI	Brenda K Starr Con Tito Nieves & Victor Manuelle	11
12	6	USTED SE ME LLEVO LA VIDA	Luis Fonsi	3
13	11	YO QUIERO	Alejandro Pires	5
14	31	ENTRA EN MI VIDA	Arriba Banda	15
15	12	FLOR SIN RETONO	Charito Zeta	1
16	26	DEL OTRO LADO DEL PORTON	Ramón Ayala Y Sus Bravos Del Norte	17
17	10	NO ME CONOCES AUN	Paloma	3
18	34	QUE EL RITMO NO PARE	Patricia Manterola	19
19	15	AFRODITA	Alejandro Saz	13
20	17	LLUVIENDO ESTRELLAS	Christian	1
21	22	COMO PUDISTE	Banda El Recodo	9
22	33	COMO DECIRTE NO	Franco De Vita	23
23	35	SUPRIENDO A SOLAS	Cobos	26
24	25	HUELO A SOLEDAD	Lagunas Riveras	7
25	34	TE QUIERO IGUAL QUE AYER	Araujo & Alvarado	23
26	36	MAS QUE NUEVOS	Alejandro Fernández	27
27	17	LA AGARRO BAJANDO	Gilberto Santa Rosa	4
28	31	EL MEJOR GRANDE LA YEGUA	Alicia Villarrubia	15
29	30	AL QUE ME SIGA	Luis Miguel	31
30	21	HASTA QUE VUELVA CONMIGO	Monica Salas	21
31	29	MAS ALTO QUE LAS ANGULAS	Papa Aguilar	24
32	30	AYI BUENO	Fernando Villalobos Feat. Jose Serrada	24
33	28	TE VINE A BUSCAR	Yolanda Montes	24

NUMBER 1

10 WEEKS ON CHART

I Like To Boogie I
Pilar Montenegro

10 WEEKS ON CHART

Enrique Iglesias
INTERSCOPE

10 WEEKS ON CHART

Chicano
SANTO DISCO

10 WEEKS ON CHART

Shakira
EMI

10 WEEKS ON CHART

Paula Moresco
RCA LATINA

10 WEEKS ON CHART

MDO
Sony

10 WEEKS ON CHART

Alejandro Pires
ARIBA LATINA

10 WEEKS ON CHART

Jesus Sebastian
INTERSCOPE

10 WEEKS ON CHART

Carlos Vives
EMI LATINA

10 WEEKS ON CHART

Intocable
Sony

10 WEEKS ON CHART

I Like To Boogie I
Brenda K Starr Con Tito Nieves & Victor Manuelle

10 WEEKS ON CHART

SIN Banderas
Sony

10 WEEKS ON CHART

Charito Zeta
INTERSCOPE

10 WEEKS ON CHART

Flor Sin Retorno
Sony

10 WEEKS ON CHART

Usted Se Me Lleva La Vida
Luis Fonsi

10 WEEKS ON CHART

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Alejandro Pires

10 WEEKS ON CHART

Yo Quiero Entrar En Tu Vida
Enrique Iglesias

10 WEEKS ON CHART

Que Levante La Mano
Shakira

10 WEEKS ON CHART

Manantial De Llanto
Jesus Sebastian

10 WEEKS ON CHART

El Poder De Tus Manos
Paula Moresco

10 WEEKS ON CHART

Flor Sin Retorno
Alicia Villarrubia

10 WEEKS ON CHART

El Mejor Grande La Yegua
Luis Miguel

10 WEEKS ON CHART

Al Que Me Siga
Monica Salas

10 WEEKS ON CHART

Hasta Que Vuelva Conmigo
Araujo & Alvarado

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Del Otro Lado Del Porton
Ramon Ayala Y Sus Bravos Del Norte

10 WEEKS ON CHART

No Me Conoces Aun
Paloma

10 WEEKS ON CHART

Que El Ritmo No Pare
Patricia Manterola

10 WEEKS ON CHART

Afrodita
Alejandro Saz

10 WEEKS ON CHART

Lloviendo Estrellas
Christian

10 WEEKS ON CHART

Como Pudiste
Banda El Recodo

10 WEEKS ON CHART

Como Decirte No
Franco De Vita

10 WEEKS ON CHART

Cobos
INTERSCOPE

10 WEEKS ON CHART

C

LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	—	INTOCABLE DISCO 02070 001 100 00	NUMBER 1	2 Weeks At No. 1	2	WADIA / RICARDO I	NUMBER 1	2 Weeks At No. 2
2	4	VARIOUS ARTISTS DISCO 02070 001 100 00	Los 30 Exitos Mas Pegajos	1	Sessions	1	JOAN SEBASTIAN MUSICA 1000 (001 001 001 00)	32 Weeks At No. 3
3	3	VICENTE FERNANDEZ DISCO 02070 001 100 00	Historia De Un Idol Vol. 2	3	—	69	LOS INVASORES DE NUEVO LEON DISCO 02070 001 100 00	20 Exitos
4	2	CHAYANNE DISCO 02070 001 100 00	Grandes Exitos	1	—	45	LUPILLO RIVERA DISCO 02070 001 100 00	Despacito
5	—	RAMON AYALA Y SUS BRAVOS DEL NORTE DISCO 02070 001 100 00	El Numero Cien	1	—	47	LUPILLO RIVERA DISCO 02070 001 100 00	Sold Out Vol. 1
6	6	LOS ANGELES AZULES DISCO 02070 001 100 00	Alos Al Mundo	6	—	53	VARIOUS ARTISTS DISCO 02070 001 100 00	Latina Grove
7	5	ALEXANDRE PIRES DISCO 02070 001 100 00	Alexandre Pires	1	—	53	JOSE ALFREDO JIMENEZ ARCOLA RECORDS (001 001 001 00)	Las 100 Clasicos Vol. 1
8	9	PILAR MONTENEGRO DISCO 02070 001 100 00	Deseo	8	—	54	CONTROL MACHETE DISCO 02070 001 100 00	Solo Pare Fanaticos
9	10	MARC ANTHONY DISCO 02070 001 100 00	Libre	1	—	54	PANCHI BARRAZA DISCO 02070 001 100 00	Hondra Encantada
10	11	CHARLIE ZAA DISCO 02070 001 100 00	De Un Solo Sentimiento	3	—	57	LIBERACION DISCO 02070 001 100 00	Ahoga Y Siempre
11	—	VARIOUS ARTISTS DISCO 02070 001 100 00	20 Exitos Pegajos	10	—	57	PATRICIA MANTEROLA ARCOLA RECORDS (001 001 001 00)	Ques Al Ritmo No Poco
12	8	ALEJANDRO SANZ DISCO 02070 001 100 00	MTV Unplugged	1	—	57	GRUPO MODELO DISCO 02070 001 100 00	Ma Quedo Quesiendo
13	16	A.B. QUINTANILLA & LOS KUMBIA KINGS DISCO 02070 001 100 00	Shiki	1	—	58	LOS GREYS PLATINUM (001 001 001 00)	Contas Amer
14	12	ALICIA VILLARREAL DISCO 02070 001 100 00	Soy La Prohibida	3	—	58	EL CHICHICOCITO DISCO 02070 001 100 00	Moviendo Las Flores
15	11	LOS TUCANES DE Tijuana DISCO 02070 001 100 00	Las Romanticas De Los Tocanes De Tijuana	2	—	58	VARIOUS ARTISTS DISCO 02070 001 100 00	BachataShitsu 2002
16	14	PAULINA RUBIO DISCO 02070 001 100 00	Padillas	1	—	58	RAMON AYALA Y SUS BRAVOS DEL NORTE DISCO 02070 001 100 00	Arriba Mi Sintesis
17	7	LUIS PONSI DISCO 02070 001 100 00	Amer Secreto	1	—	59	ALFREDO J. FERNANDEZ DISCO 02070 001 100 00	Origenes
18	—	JOAN SEBASTIAN & MARCO ANTONIO SOLIS DISCO 02070 001 100 00	Las Grandes	18	—	59	VARIOUS ARTISTS DISCO 02070 001 100 00	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
19	14	CONTROL DISCO 02070 001 100 00	Todo Bajo Control	10	—	60	RAMON AYALA Y SUS BRAVOS DEL NORTE DISCO 02070 001 100 00	En Vivo...El Hombre Y Su Musa
20	17	MONCHY & ALEXANDRA DISCO 02070 001 100 00	Confidencias	6	—	60	BANDA EL RECODO DISCO 02070 001 100 00	Tributo Al Amor
21	15	LUIS MIGUEL DISCO 02070 001 100 00	Mis Recuerdos	1	—	60	VARIOUS ARTISTS DISCO 02070 001 100 00	Guitarra Latina Music Awards 2002
22	24	VICENTE FERNANDEZ DISCO 02070 001 100 00	Historia De Un Idol Vol. 1	1	—	60	VARIOUS ARTISTS DISCO 02070 001 100 00	Super Grupos Interpretes A Jose Sebastian
23	19	JOAN SEBASTIAN DISCO 02070 001 100 00	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	—	61	—	Nuestro Milenio
24	21	LAURA PAUSINI DISCO 02070 001 100 00	La Mejor De Laura Pausini-Vivere Jente A Ti	9	—	61	TITO Y HECTOR DISCO 02070 001 100 00	Proxima Estacion...Esperanza
25	—	VARIOUS ARTISTS DISCO 02070 001 100 00	Sonatas A Mi Madre	25	—	61	MANU CHAO DISCO 02070 001 100 00	Uniendo Fronteras
26	44	MDO DISCO 02070 001 100 00	Greatest Hits: 5th Anniversary Edition	26	—	61	LOS TIGRILLOS DEL NORTE DISCO 02070 001 100 00	La Gaita Rivero Vol. 2
27	44	LOS RAZOS DISCO 02070 001 100 00	Con El Precio Hasta La Muerte	23	—	61	VARIOUS ARTISTS DISCO 02070 001 100 00	Solo Exitos Underground: Only Hits
28	27	LOS ANGELES AZULES DISCO 02070 001 100 00	Historia Musical	7	—	61	LOS ANGELES AZULES DISCO 02070 001 100 00	To Vie A Encuentro
29	28	MARCO MONTERO DISCO 02070 001 100 00	Pidemonos Todo	17	—	61	SELENA DISCO 02070 001 100 00	Live, The Last Concert - Houston, Texas February 25, 1995
30	23	LOS TIGRILLOS DISCO 02070 001 100 00	Bailante	23	—	61	—	—
31	31	CHUY VEGA DISCO 02070 001 100 00	Naci Cedente: 20 Super Exitos	21	—	61	—	—
32	50	LOS RIELEROS DEL NORTE DISCO 02070 001 100 00	Los Mejores Exitos	32	—	62	—	—
33	33	LOS TEMERARIOS DISCO 02070 001 100 00	Deleidas Rancheras	3	—	62	MANU ARTHUR DISCO 02070 001 100 00	Latin Pop
34	25	LUPILLO RIVERA DISCO 02070 001 100 00	Suficiente A Sola	3	—	62	SELENA DISCO 02070 001 100 00	Tropical/Salsa Albums
35	20	EL PODER DEL NORTE DISCO 02070 001 100 00	El Autentico Y Unico Es Viva	13	—	62	RAMON AYALA Y SUS BRAVOS DEL NORTE DISCO 02070 001 100 00	Regional Mexican Albums
36	31	LALEY DISCO 02070 001 100 00	MTV Unplugged	13	—	62	—	—
37	22	LUPILLO RIVERA DISCO 02070 001 100 00	Sold Out Vol. 2	7	—	62	—	—
38	34	SIN BANDERA DISCO 02070 001 100 00	Sin Riesgo	34	—	62	—	—
39	36	CARLOS VIVES DISCO 02070 001 100 00	Dejame Entrar	1	—	62	—	—
40	56	LOS BUKIS DISCO 02070 001 100 00	Greatful Hits	40	—	62	—	—
41	33	PEASADO DISCO 02070 001 100 00	Pronto Presente Futuro	13	—	62	—	—
42	29	GRENDA K. STARR DISCO 02070 001 100 00	Temporada	13	—	62	—	—
43	—	LOS TERRICOLAS DISCO 02070 001 100 00	En Concierto	13	—	62	—	—
44	35	FALCIMO DISCO 02070 001 100 00	Fuerza Musical	9	—	62	—	—
45	39	GRUPO MIRYNDIS DISCO 02070 001 100 00	Historia Musical Romantica	7	—	62	—	—
46	37	MELODY DISCO 02070 001 100 00	De Poco Negra	32	—	62	—	—
47	32	LOS ORIGINALES DE SAN JUAN DISCO 02070 001 100 00	Recado De Mi Madre	18	—	62	—	—
48	34	DAVID LEE GARZA DISCO 02070 001 100 00	Estamos Unidos	18	—	62	—	—
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100	—	—	—	—	—	62	—	—

ASCAP Awards Honor Alfanno, Sebastian

BY LEILA COBO

MIAMI—Regional Mexican music, tropical, and pop got equal billing at the 10th annual El Premio ASCAP Awards. Songwriters Omar Alfanno and Joan Sebastian jointly took home the songwriter of the year award at the ceremony, which was hosted by the American Society of Composers, Authors, and Publishers.

The veterans' careers had five chart-topping titles each on the *Billboard* year-end charts, including Alfanno's apparently invincible "A Puro Dolor" and "Cuando Una Mujer" and Sebastian's "Secreto de Amor" and "Un Idiota."

"I really feel embarrassed with so many blessings," Alfanno said, accepting the award for the second consecutive year. Last year, he won partly thanks to the extraordinary success of his hit "A Puro Dolor," a song he calls "the most important of my career." This time around, his success can be attributed to a handful of tracks in different genres.

"I feel very happy and above all very proud to share this award with a friend of so many years," said Sebastian. El Premio ASCAP, which took place April 24 at New York's Hammerstein Ballroom and was hosted by ASCAP CEO John LoFrumento, also awarded publisher of the year honors to WB Music/Warner/Chappell Music for having the most award-winning songs, 20 in total.

"Our philosophy continues to be to sign the most talented songwriters and do the best job we can for them," senior VP of Latin Music Ellen Moraske says. "It's really been a joint effort, and we're forever grateful to the writers who place their faith and their music with us."

Warner's signings include Anna-Gutti Gutiérrez from Mexico and Alejandro Sanz from Spain. El Premio ASCAP also honored salsa icon Gilberto Santa Rosa, who received the special ASCAP Latin Heritage



Award for his "unique and enduring" contributions to music. Santa Rosa, who celebrated his 25th anniversary in the music business this year, was serenaded by a group of soneros that included Victor Manuelle, La India, and Johnny Pacheco.

El Premio ASCAP honors the writers and publishers of the most widely performed Latin tracks, according to the *Billboard* year-end Latin music charts. Awards are presented in five categories: salsa, *merengue*, pop/ballad, regional Mexican, and rock en español, a category ASCAP created in 1999 and has steadily supported not only through the awards but also through numerous showcases.

In addition, special awards were given for songwriting of the year and independent rock en español group of the year. Superstar of the year went to "Almendras Muertas," composed by Alberto Aguilera Valdés (aka Juan Gabriel) and published by Alma Musical and BMG Sony. The track spent six weeks at No. 1 on the *Billboard* Hot Latin Tracks chart. Puerto Rico's Skapulario was named independent rock en español group of the year, an award based on a group's development and evolution. The top-winning songs in each category were: in salsa, "Pero No Me Ames," composed by Rafael Monasterio de Jesús and published by La Editorial de Música PMC; in merengue, "Cómo Olvidar," composed by Gustavo Areñas and Jorge Luis Pípolo and published by Arena Fina Publishing, Lanfrancho Music and Peermusic; in pop/ballad, "La Bomba," composed

by Fabio Zambrano Marchetti, published by Sony/ATV Music Publishing LLC; and in regional Mexican, "Desprezado," composed by Jesús Navarro Ureña and published by Vonder Music. The winning rock en español track was "Para No Verte Más," composed by Guillermo Noyellis (Sadaic) and Pablo Tisera (Sadaic) and published by WB Music.

For a complete list of winners, go to ascaplato.com.

Casero Wins Big At Gardels

BY MARCELO FERNANDEZ BITAR

Buenos Aires—There is only one event where, every year, the most popular Argentine artists of different musical styles sing and exchange glances, greetings, and mutual admiration: the radio legend awards, known as the Gardel Awards, organized by local record industry association CAPIF.

This time around, the big surprise of the April 16 event—which took place at the Sky Opera theater in Buenos Aires—was that the four awards taken home by Sony Music's Alfredo Casero, a TV comedian/actor whose underground musical career had enjoyed a boom during recent years, thanks to his smash hit "Sh-

manta (Canción de la Isla)," sung in Japanese with a techno-pop feel. Casero was nominated in six categories and won best new artist, best song of the year, best music video, and best producer of the year (Juan Blas Caballero).

The night's other success stories were Diego Torres—who won best male pop artist and best album of the year for *Un Mundo Diferente*—and León Gieco, who won best male rock artist and best recording package for *Barridos Rurales*. Rock icon Charly García won the Golden Gardel award, while folk glories Los Chalchaleros received a distinguished career award recognizing 50 years of performing.

Other noteworthy winners included indie act Mimi Maura (best female rock act) and Adriana Varela (best female tango artist). In the Latin non-Argentine categories, the overall victor was Alejandro Sanz, who won album of the year and best male artist.

A successful evening failed to be dampened either by heavy rain or by protests from multi-platinum EMI folk act Los Noches that they were nominated in only one category.

Jazz Notes

by Steven Graybow

EXPLORATIONS: When Craig Chaquico released his first solo project, 1993's new age-esque *Acoustic Highway* (Higher Octave), he made a clean break from the high-energy, electric



CHAQUICO

instrumentals as the first single, the melodic, salsa-grooved "Luminosa" (which features Chaquico's touring saxophonist Kevin Paladini), as well as a cover of *Les McCann and Eddie Harris' "Compared to What"*—cut live in the studio and augmented by the input of saxophonist Warren Hill and Jeff Kashiwa.

"What's funny about 'Compared to What' is that when I was in the Starship, [vocalist] Grace Slick used to tell me because the singer would get to sing the songs from beginning to end, and I would have 10 seconds in the middle to do something of my own," Chaquico recalls. "I used to say that one day I would find a song where the singer would come in for a few seconds, and the rest of the song would be instrumental. Well, 'Compared to What' is that song—the whole front end is instrumental; there are solos throughout the song, and the vocal [done] by Grace, a first-time lead vocal for him, comes in for little bits in the middle."

Chaquico—who was hospitalized after an auto accident at age 12, during which time he played guitar in his hospital bed as therapy—continues to be a strong proponent of the American Music Therapy Assoc., which uses music as a salutary aid for people recovering from serious accidents or illness. "From my own history of being a kid in a hospital, I know how music can see you through tough times," says the guitarist, who frequently performs at hospitals while on tour. "If I can put a smile on someone's face through my music, that is a great thing."

NOTWORTHY: Guitarist David Fiuczynski reissues two *Screaming Headless Torsos* discs, 1995 (formerly the band's eponymous debut) and *Livel! April* 23 on his own Fue-licious Morsels label. The former release was issued in 1995 on Warner Bros. subsidiary Discovery Records; the latter was a 1996 live date issued in Japan only.

New Orleans favorite sons, the Dirty Dozen Brass Band, celebrate their 25th anniversary with *Medicated Magic* (Ropeadope/Atlantic, April 23), which features such guests as Olu Dara, Dr. John, Norah Jones, DJ Logic, pedal steel guitarist Robert Randolph, and Widespread Panic's John Bell.

Blue Note releases *Deep in a Dream: The Ultimate Chet Baker Collection*—a companion piece to author James Gavin's *Chet Baker biography, Deep in a Dream: The Long Night of Chet Baker* (Alfred A. Knopf)—May 7. (The publication date for the book is May 14.) The CD includes sides Baker cut for the Pacific Jazz, Fantasy, Columbia, Colpix, and Riverside labels and includes two previously unreleased vocal pieces from the late trumpeter.



Birthday Present. SONY DISCOS ACT MDO celebrated the release of its fifth-anniversary album, *MDO Greatest Hits 5th Anniversary*, with a showcase for fans and industry execs at BillboardLive in Miami Beach. Pictured onstage, from left, are Anthony, Pablo, Abel, and Didier.

eagle rock entertainment



celebrates its
5th anniversary



eagle vision



eagle eye media



EAGLE RECORDS



SPITFIRE RECORDS



EAGLE ROCK ENTERTAINMENT LIMITED

Eagle Rock Soars As A Leader In Multiple Media

A Q&A With Terry Shand

BY TOM FERGUSON

LONDON—For Eagle Rock Entertainment, timing is everything.

"I think the market's just right," declares Eagle Rock executive chairman Terry Shand, "for an independent company that's well-funded, well-organized, knows how to operate right across Europe and North America and understands how to get product out in all the other territories around the world."

In just five years, Shand and his team have honed Eagle Rock to meet that challenge, creating a unique independent music company in the process and generating some \$40 million in annual sales. Shand aims for \$55 million in sales this year from his company's distinctive mix of cross-media rights via record labels, video production, TV programming and related activities.

The roots of Eagle Rock stretch back to Shand's former company, the U.K. music-catalog specialist Castle, which he founded in 1983 and sold to Alliance Entertainment in the U.S. in September 1994. When Shand left Castle less than two years later, he took the key members of his team with him. Eagle Rock was launched in April 1997.

"Our intent, right from the word 'go,'" says Shand, "was to have a totally integrated global operation. In an ideal world, to [have the ability to] do a deal where, if it's a concert, we can film it, record it, have the worldwide TV rights—which we sell directly to broadcasters around the world—release the video right across Europe and North America and license into other territories, and release the record."

Eagle Rock has U.S. offices in New York, local marketing offices in France and Germany and representation in Scandinavia. Its network of distribution partners around the world includes such major labels as BMG and Warner, plus a string of leading independents.

The company has two frontline record-label operations, Eagle Records and Spitfire Records. The former is home to albums by established acts ranging from Earth Wind & Fire to Simple Minds, while the latter, headquartered in New York, is a metal-oriented label that recently scored Eagle Rock's highest-ever entry on the Billboard 200 with Zakk Wylde's Black Label Society and its album *1919 Eternal*.

Shand's fellow executive directors at Eagle include two colleagues who came with him from Castle—deputy chairman Julian Paul and Geoff Kempin, worldwide COO of Eagle Vision—plus finance director James Hoyer Millar, who joined from BMG U.K. in December 1998.

Eagle Records worldwide is headed by U.K.-based managing director Lindsay Brown, a former international director at Polydor U.K., who joined Eagle in



June 1997. Mike Carden was recently promoted to president of Eagle Records U.S., reporting to Brown and Shand. Paul Bibeau is president of Spitfire Records, reporting to Carden.

In London, Kempin's role as worldwide COO of Eagle Vision gives him oversight of the Eagle Eye Vision and Eagle Eye Media imprints, plus the Cromwell Productions division, which produces and releases documentary programming. In New York, Eagle Vision Inc. president Steve Sterling looks after the company's video/TV operations, reporting to Kempin.

On the occasion of Eagle Rock's fifth anniversary, Terry Shand spoke to Billboard at the company's headquarters in Wandsworth, South London.

How did your earlier work in the music business, and your experience running Castle, influence the launch of Eagle Rock?

Prior to Castle, I was involved in independent distribution as sales and marketing

Continued on page ER-28

Terry Shand,
you fucking rock.



All the best,
The Osbournes



EAGLE ROCK ENTERTAINMENT LIMITED

NEW YORK—When Eagle Rock Entertainment was launched in the U.K. in 1997, it seemed that artist development at major labels was a dying practice. The youth market ruled more than ever. The quest for the quick hit and fast payoff increasingly drove mainstream music companies. Lost in the flux were long-term career artists who might no longer score gold or platinum sales.

"It was becoming evident to a lot of people in the industry in Europe that the majors were less interested in actively working new artists, some of their marquee heritage artists," observes Lindsay Brown, worldwide managing director of Eagle Records, who works closely with his U.S. colleagues, Eagle Records president Mike Carden and Paul Bibreau, founder and president of Spitfire Records.

"The success [of heritage artists] didn't appeal so much to the marketing departments and A&R guys [at the majors]; they got very little credit for selling those sorts of records," says Brown. "I felt there was a lack of respect being shown to artists of the heritage status. Maybe they weren't selling as many records as they sold before, but they continued to sell records, have active fan bases and actually tour. Subject to the right deal, there was extremely good potential for these artists to continue to sell records."

And sell records they have—on Eagle. With releases by the likes of Joe Cocker, Simple Minds and John Mayall, Eagle Records has been built on the rock-solid strength of heritage artists. The company's roster also crosses genres, with artists like John Mayall, Bob Geldof, Yes and Andrew Lloyd Webber.

METAL HEADS

Spitfire Records was founded in the U.S. in 1999 as the company's hard-rock and metal imprint. Like its mother label, Spitfire wanted to fill a void.

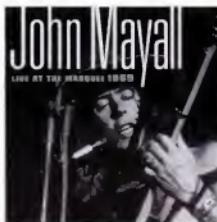
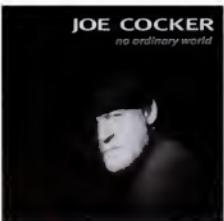
"I'd been a huge supporter of metal for a number of years, and I saw a lot of bands [who were] unable to get record deals, unhappy with the labels that were out there, or maybe a little bit in-between the majors and the independent metal labels," says Bibreau. "The metal labels that were doing well were basically more extreme, and I didn't feel that there was a metal label that really painted the whole canvas of rock 'n' roll and metal. I wanted to create something that represented everything to everybody and all things to all people, and it didn't matter whether it was having a straightforward rock 'n' roll band or an extreme act like Cradle of Filth."

Eagle Records has had major international success with Spitfire artists, including Alice Cooper's *Brutal Planet* (150,000 in estimated European sales, 350,000 total worldwide), Dio's *Magicia* (100,000 in Europe, 200,000 worldwide) and Deep Purple's *Live at the Royal Albert Hall* (250,000 in Europe, 350,000 worldwide). (Both Cooper and Deep Purple were released on Eagle outside of the

A Label For The Ages

Eagle Records Gives Veteran Acts Their Due While Championing The New

BY BRYAN REESMAN



U.S.) Deep Purple's double-live album was "so successful from an audio standpoint," says Brown, "it allowed the group to take an orchestra on the road across Europe for the first time in their lives. In fact, they took the orchestra across Japan and South America."

POSITIONED AROUND THE WORLD

Global sales are key when discussing the evolution of Eagle and Spitfire Records. "That was the whole ethos of the company from day one," says Brown. "We wanted to

be global."

Mike Carden echoes that view. "We try to sign everything [to deals] worldwide," he notes. "There are some deals where we have records in Europe that we don't have here. There are titles that are on Spitfire that are U.S.-only. But we're less interested in doing that going forward." There are advantages to this strategy. Some artists may have greater success in one market than another—such as Joe Cocker, who is bigger in Germany than in the U.S.—but the worldwide sales can be substantial.

Eagle is positioned to be a global music force. The label has distribution deals throughout Europe, licensing deals in Australia and South America, and a distribution and sales deal with RED in North America. Spitfire is distributed and sold by ADA in North America, via the same channels as Eagle in Europe and has the same licensing deal in Canada and South America. In Australia, Warner Music releases Eagle titles, while the metal-specialty label Riot takes care of Spitfire acts. Eagle and Spitfire license to individual labels in Japan on a title-by-title basis. JVC has their new Alice Cooper and Dio releases, while Universal has picked up the Deep Purple live album. In addition, both Eagle and Spitfire have deals with Pony Canyon and Malaysia for most of Southeast Asia.

Although Eagle Records already has offices in the U.K., the U.S., Germany, Spain, France and Italy, Brown wants to place staff in Holland, Belgium and Scandinavia, as well. "The way to control what we do and work with our partners is to have our own people there, and that's the way we'll be pushing forward in the next two or three years," he decrees. "We'll be expanding slowly and steadily, with regard to our partnerships on a local basis, and the way that we work and manage our records, inventory and marketing. Because we actually control [and approve] all the marketing in Europe from our office here in London. It's our money that's spent to sell those records to those distributors. It's a one-stop shop. We're in control of our destiny with our artists."

OLD AND NEW

Both Eagle and Spitfire have built their success on high-profile releases by veteran artists. Bibreau's company signed on Zakk Wylde's Black Label Society and Testament early on and also cultivated a large catalog by obtaining rights to older titles from the likes of Twisted Sister, Deep Purple and Yngwie Malmsteen. But the label also is developing new acts such as Sixty Watt Shaman and Hair of the Dog. Spitfire released 71 titles last year.

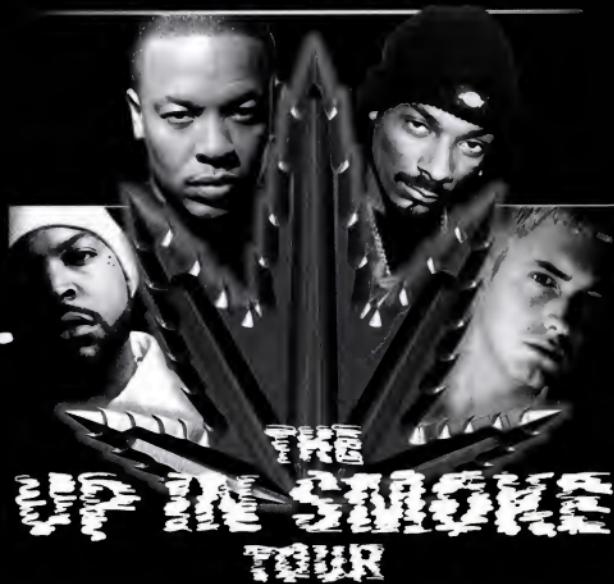
"I think we have turned the corner with the record label," says Bibreau, who admits the company is slowing down its output this year and becoming more selective in the A&R process. "We're putting out fewer releases. We're making sure the window of set-up time is there. Hopefully, it's paying off."

Spitfire's strategy of using independent publicists, street teams and Web-site promotion certainly helped with the label's first major 2002 release, Black Label.

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Eagle Had Vision To Jump Ahead Of The DVD Trend

Acquiring Rights And Distributing Around The World, Eagle Vision Makes Sure The Music Is Seen As Well As Heard

BY SAM ANDREWS

LONDON—Few companies have grabbed the opportunity offered by the second coming of music video as effectively as Eagle Rock Entertainment's home-video and television arm, Eagle Vision.

The music-video market—effectively dead by the mid-1990s—has, like many other video formats, been revived by that wonder technology, DVD. While the major record companies have been slow to react, companies such as Eagle Vision have moved swiftly to acquire new rights to music video.

"I, personally, have been a crusader for music video and music television since 1980—at the start of the VHS revolution, never mind the DVD one," says Eagle Vision chief operating officer Geoff Kempin. "We've now got a very strong DVD catalog because we began rights acquisition at the start of Eagle Rock Entertainment in 1997.

We took a leap of faith that this was the format that was going to work out."

He has a clear understanding of the opportunity offered to music programming this time around and why the record companies are not able to exploit it. (Among the multinational major labels, only Warner Music has a division, Warner Vision International, devoted to music video.)

"The record companies haven't got, in the same place, the ability to sell music films to television and to retail outlets on a worldwide basis," says Kempin. "A lot of the buyers at retail for music video are the buyers for video overall and not the buyers for audio. Companies that want to sell music video have got to be structured to have a sales force that deals with those key account buyers. Clearly, as the record companies are focused on selling

audio, they don't have those people," he says.

Kempin is a veteran of the music-video business. "Around my office, you see vestiges of previous formats," he says, gesturing to a box of laserdiscs and mentioning CD Video and Video 2000. He started EMI's music-video division Picture Music International (PMI) in 1980, before becoming managing director of PolyGram Music Picture International and then joining Terry Shand at Castle from 1990 to 1997. In 1997, he joined with Shand and Julian Paul to launch Eagle Rock Entertainment.

"Terry and I both shared this vision that there would be a big commercial future in what, I suppose they would call these days, the 'monetization' of the visual aspect of an artist, the imagery of an artist combined with audio as a business," he adds, revealing that Eagle Vision will account for around 60% of the overall company's £25 million (\$36 million) turnover.

He argues that companies like Eagle Vision, in fact, have a "symbiotic" relationship with the record companies. "On the one hand, we would be piggybacking on what the record company is doing, but they would be piggybacking on what we're doing because we are selling to television."

"Take the Diana Krall concert show," Kempin continues. "We are selling it to TV worldwide. We shot it in November, and its first exposure was on CBC in Canada in January. Verve/Universal knows that this is a very beneficial thing for them to have a network transmission in Canada of Diana Krall. It really boosted an album in Canada that had already done very well. It is a symbiotic relationship."

Continued on page ER-8

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TERRY SHAND, LINDSAY BROWN, PAUL BIBEAU
AND
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ANDREW LLOYD WEBBER JOE COCKER

THE BEE GEES

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EAGLE ROCK ENTERTAINMENT LIMITED

EAGLE VISION

Continued from page ER-6

WORLDWIDE REACH

With offices in London, New York, Paris and Hamburg, Eagle Vision has positioned itself as a global rights holder across all formats, with an acquisition strategy based on worldwide exploitation. Acts to which it has acquired rights tend toward well-established music "brand names," aimed at the over-30 demographic, including the likes of Tina Turner and Diana Krall. It also includes such strong niche properties as the upcoming 1999 Ozzy Osbourne movie, featuring MTV's new reality-show star Ozzy Osbourne.

Eagle Vision has co-produced—with U.K. TV producer Isis Productions—21 hours of the successful *Classic Album* television series, which its TV sales division has sold to national broadcasters around the world, including in the U.K., Canada, the U.S. and Japan. It has also been released in longer form on DVD.

It was, however, the release of *Up in Smoke*—the lavish movie account of the 1999 tour featuring rappers Dr. Dre, Snoop Dogg and Eminem—that spearheaded Eagle Vision's presence in the audiovisual market in the U.S. in 2000. Eagle Vision bought the rights for \$2 million at a time when Dr. Dre was unable to complete the financing or find a distributor for the project. To date, the release has sold around 500,000 copies in the U.S., another 300,000 in the rest of the world, and has encouraged Eagle Vision to explore more rights for the 12-to-30-year-old market.

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Willing And Able To Broadcast Broadband As Soon As The Time Is Right

Eagle Vision chief operating officer Geoff Kempin acknowledges that he is building a range of catalog with an eye to the exploitation of future formats such as broadband distribution. Eagle Vision, which has around 250 hours of finished music footage alone and a further 2,000 hours of factual footage via its acquisition of Cromwell Productions and La Mancha, has been sterling up broadband rights.

"In three years time, we'll have enough programs in our rights base that we could be an aggregator of content in our own right. Eagle Vision could have enough material to run a niche channel," he comments.

Music, in particular, he says "has a hard time finding a place on national terrestrial television. The view of many of those channels is that it is too marginal an interest to occupy their peak viewing times." To that end, Kempin is interested in broadband delivery once the penetration reaches critical mass.

"Rather than having to find limited slot space for it, broadband enables a lot more programs to be viewed at any one time. The experience will still be largely like watching a television program, though you will be able to have access to other material interactively, some of which will be similar to what you can get on DVD. I don't see it as a replacement for DVD finished goods; the DVD will still offer a lot more as a consumer product than broadband will."

—SAM ANDREWS



Geoff Kempin

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Maurice White Verdine White Philip Baily Ralph Johnson

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and everyone in the EW&F family

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SEBASTIAN BACH



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EAGLE ROCK ENTERTAINMENT LIMITED

EAGLE VISION

Continued from page ER-8

"It was a 'greenfield' release for us in the States, but also for our distributor RED with music DVD," says Kempin. "We couldn't have had a better locomotive launch really; it was like the Woodstock of hip-hop. It had a great lineup representing the best of hip-hop, and it was filmed at a very high quality level. Some of the material in that genre is a bit scrappy, but this was a high-gloss product. Irrespective of the career paths of any of the artists on it, *Up in Smoke* is a bit of a landmark title. When you are talking about classic albums, it will be seen as such."

THE AMERICAN ANGLE

Eagle Vision U.S. president Steve Sterling is a former VP of development and marketing for Sony Music Entertainment's TV and Web-site production arm. He readily agrees that *Up in Smoke* broke the ground for Eagle Vision in the U.S. but also points to the success of its factual programming releases.

Based on two acquisitions—that of U.K. TV producer Cromwell Productions, which specializes in historical re-enactments, and the war-based La Mancha program catalog—Eagle Vision has invested in documentary programming as part of a move toward becoming a fully rounded media company.

"There's always going to be a market for factual, historical programming," says Sterling. "It's timeless, and it's a tremendous asset to have."

Eagle Vision has three labels in the U.S. Its more hard-

Continued on page ER-18

Documentaries And Historic Tie-ins Build Eagle's DVD Catalog

Eagle Vision's Eagle Eye imprint has found a market niche not only by focusing on factual or documentary titles but also by coordinating its releases with those of major motion pictures about similar topics.

So far, Eagle Eye has scored a notable hit with the DVD release of *J.R.R. Tolkien: Master of the Rings*. Using Cromwell to create 3D graphics of Middle Earth, Sterling and Eagle Vision's general manager of home video & DVD, Jeff Baker readily admit that they "completely intentionally rode on the coattails of the movies" but point to sales approaching 100,000 units in the U.S. alone.

Baker reveals that he is already lining up a release for the upcoming crop-circles movie *Signs*, starring Mel Gibson, and, using Cromwell's archive of American Civil War re-enactments, a DVD to coincide with the release of Turner Pictures' *God and Generals* about Robert E. Lee.

"We're hoping to have three to five of these titles each year to release, in addition to our music repertoire," Baker says, adding that he is also looking at releasing some movies that have never been available on DVD in the U.S.

"The long-term value of factual programming is that it becomes part of our catalog. While consumers will show terrific interest in the first year—and in year two and three in the case of a trilogy like *Lord of the Rings*—thereafter, consumers will always be interested in crop circles and Tolkien, and they will continue to sell," he says.



—SAM ANDREWS



Jeff Baker

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JOE COCKER



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John Mayall & The Bluesbreakers



EAGLE ROCK ENTERTAINMENT



EAGLE RECORDS



EAGLE ROCK ENTERTAINMENT LIMITED

EAGLE VISION QUICK CUTS

Artist: Bee Gees

Title: *This Is Where I Came In*

Directors: David Leaf and John Scheinfeld

Formats: VHS, DVD

The definitive authorized video biography of the second-best-selling group in pop history, the Bee Gees' *This Is Where I Came In* was released to coincide with their album of the same name in 2001 and was made with the group's full cooperation. Through in-depth interviews, the brothers Gibb describe their lives and careers, from childhood singing sessions to their induction into the Rock 'N' Roll Hall of Fame. Directors David Leaf and John Scheinfeld make use of never-before-seen home movies, the Gibb family photo and video collection, archival footage and filmed performances from throughout their career.



captured in suitably extravagant fashion in this documentary featuring conversations with group members Maurice White, Philip Bailey, Ralph Johnson and Verdine White, among others.

"Over the years, everybody has always explained why they thought Earth Wind & Fire was great," Verdine White told Billboard at the time of this video's release in 2001. But this story is "from Philip, Ralph, Maurice and myself, [and it features] footage you haven't seen before. It's really a heartfelt thing." Director Stephanie Bennett's discussions about the influence of EW&F on the likes of Eric Benét and Wyclef Jean add to this video's impact.

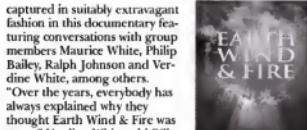
Artist: Genesis

Title: *The Genesis Songbook*

Director: Bob Smoak

Formats: Television, VHS, DVD

"They began, not as performers, but as songwriters. That was the goal of Peter Gabriel, Tony Banks and Mike Rutherford when they united their creative forces in



Britain in the late '60s. With the release in 1969 of their debut album, *From Genesis to Revelation*, however, the trio emerged as a recording group that would go on to superstar-dom, despite Gabriel's departure and boosted by Phil Collins' turn as lead singer. In *The Genesis Songbook*, director Bob Smoak brings the story back to where it began by interviewing the band members about their favorite Genesis songs and their place in the band's history. Comments from the group's managers, celebrity fans and followers complete the story.

Artist: George Benson

Title: *Absolutely Live*

Director: Stanley Dorfman

Formats: Television, VHS, DVD

As George Benson's European tour in 2000 brought him to the Waterfront venue in Belfast, Northern Ireland, on May 27, director Stanley Dorfman's cameras were rolling to capture a masterful musician recap some of the finest material of his career. Along with such hits as "Turn Your Love Around" and "Give Me the Night,"



Continued on page ER-14

Artist: Earth Wind & Fire

Title: *Shining Stars*

Director: Stephanie Bennett

Formats: Television, VHS, DVD

The influential 30-year career of Earth Wind & Fire is

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QUICK CUTS

Continued from page ER-12

Benson performed in the styles that have drawn him a loyal following, from hard-bop guitarist to R&B/pop superstar. Whether it's his jazz guitar work or his soulful vocals, Benson's talent shines through on this in-concert collection.

Artist: Alice Cooper

Title: *Brutally Live*

Director: David Barnard

Formats: Television, VHS, DVD

A 90-minute documentary that accompanied the release of Alice Cooper's Spittfire Records album *Brutal Planet*, *Brutally Live* is a visual showpiece for one of rock's original masters of visual theater. Director David Barnard captured Cooper and Co. on a hot July night in 2000 at the Hammersmith Apollo in London, during the world tour to support *Brutal Planet*. The self-described King of Shock Rock delighted his fans not only with his choice of songs but with longtime visual favorites as well—a guillotine, a werewolf baby, the trademark thick, black eye make-up and, of course, pools of fake blood. A fine time for one and all. ■



WHO'S WHO AT EAGLE ROCK ENTERTAINMENT

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Terry Shand Executive Chairman

Julian Paul Deputy Chairman

Graeff Kempin Executive Director

James Hoyer Financial Director

Robin Lincoln Non-Executive Director

Nick Martin Non-Executive Director

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Graeff Kempin Chief Operating Officer, Eagle Vision (Worldwide)

Jane Small Director of International Television

John Gaynor Director of International Acquisitions

EAGLE RECORDS INTERNATIONAL

Lindsay Brown Managing Director, Eagle Records (Worldwide)

EAGLE ROCK ENTERTAINMENT INC. (U.S.)

Eagle Vision

Steve Sterling President

Jeff Baker General Manager, Home Video & DVD

Eagle Records

Mike Carden President & Head of Record Division, North America

Spittfire Records

Paul Bibiou President

Dennis Clapp Vice President

Eagle Rock Entertainment Inc.

Rob Gill Vice President, Marketing

Rick Meuser Vice President, Legal & Business Affairs

EAGLE ROCK ENTERTAINMENT GERMANY

Gino Naschke Label Manager, Germany, Austria & Switzerland

Tobias Allert Promotions/Marketing Coordinator, Germany, Austria & Switzerland

EAGLE ROCK ENTERTAINMENT FRANCE

Jean-Marc Bel General Manager

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Nick Lewis General Manager

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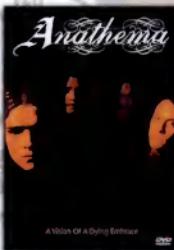
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Wishing you continued future success.





EAGLE ROCK ENTERTAINMENT LIMITED

Eagle Vision Catalog

(Highlights of current and upcoming video releases)

DECEMBER 2000

Alice Cooper/*Brutally Live*/VHS, DVD
Five Live/*Five Live*/VHS, DVD
Scorpions/*Moment of Glory*/VHS, DVD
Various/*The Up in Smoke Tour*/VHS, DVD

FEBRUARY 2001

Tina Turner/*One Last Time Live in Concert*/VHS, DVD

JUNE 2001

Bee Gees/*This Is Where I Came In*/VHS, DVD

AUGUST 2001

Earth, Wind & Fire/*Shining Stars*/VHS, DVD

SEPTEMBER 2001

Genesis/*The Genesis Songbook*/VHS, DVD



NOVEMBER 2001

Dizzy Gillespie/Dizzy Gillespie and the United Nations Orchestra/VHS, DVD
Elton John/*Goodbye Yellow Brick Road*/VHS, DVD
Metallica/Metallica/VHS, DVD
Judas Priest/*British Steel*/VHS, DVD

DECEMBER 2001

Iron Maiden/*The Number of the Beast*/VHS, DVD
Lou Reed/*Transformer*/VHS, DVD

FEBRUARY 2002

J.R.R. Tolkien/*Master of the Rings*/VHS, DVD
Various/*Now That's Funny*/VHS
The Doors/*No One Here Gets Out Alive*/VHS, DVD
Marvin Gaye/*Behind the Legend*/VHS, DVD
Elvis Presley/*Elvis Presley*/VHS, DVD
Wishbone Ash/*Live Dates 3*/VHS, DVD



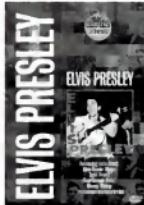
MARCH 2002

Anne Murray/*What a Wonderful World*/DVD
APRIL 2002
Diana Krall/*Live in Paris*/VHS, DVD
The Tea Party/*Illuminations*/DVD

UPCOMING RELEASES

MAY 2002

Janet Jackson/*Title* TBD/VHS, DVD
Marilyn Manson/*Cod, Guns & Government*/VHS, DVD
Yes/*Title* TBD/VHS, 2xDVD



JULY 2002

Signs/A Warning?/VHS, DVD

AUGUST 2002

Andrew Lloyd Webber/*Title* TBD/VHS, DVD

SEPTEMBER 2002

The Doors/PBS *Soundstage*/VHS, DVD
We Sold Our Souls - Ozfest 1999 (tentative)/VHS, DVD

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EAGLE VISION

Continued from page ER-10

edged hip-hop releases go through the main Eagle Vision label, distributed by RED; more middle-of-the-road fare is released by Eagle Eye Media, via Pioneer; and the factual material is distributed directly to approximately five key retailers under the Eagle Eye imprint.

Sterling also points to Eagle Vision's proactive approach to television marketing as part of its success in selling to the networks. "We work very closely with pro-

grammers to [attract] viewers." We don't mind getting a smaller piece of the pie, he says, like a postcard saying "As seen on the A&E network" or "Tune in to ABC and you can see such and such an artist." The programmers now clearly see us as [a company] that is not just trying to collect the check for selling an hour or two of programming. They respect us as people who will work with them to program something and then do a lot of things that don't cost them any money to promote it."

In contrast to the major record companies, he adds, Eagle Vision does not carry the baggage of having given away its copyrights. "The music industry has a hard time getting away from all the music programming they gave away," he says.

"They are looked upon as [companies that] give TV programming away, and they are now pretty much precluded from the revenue opportunities. Anyone who walks in from a record company saying, 'Hey, I have a Janet Jackson concert' sees the programmers say, 'Oh good, when will you give that to me?' In our case, we pay pretty good sums for the rights to things, and we represent a financial contribution to the bottom line of an artist."

Shrinking budgets at the channels means that television sales are becoming less important as a revenue source and more so as a promotional tool, says Kempin. Wider exploitation of catalog—or range, as he likes to describe it—is at the heart of Eagle Vision's business plan. "We have never wanted to be a distribution company," he says. "We have always wanted to be a content owner."

To that end, he says, they are looking at creating depth to the range of programming the company can offer. "We want to carry on doing the 30-plus-oriented programming, such as Diana Krall, George Benson or Miles Davis at the Isle of Wight in 1970, which has never been out as a piece. Jazz is a strong genre for DVD because the buyers of jazz appreciate the quality of music and the format."

"If it is taking the record companies a long time to convert their major pop acts to DVD, then it is taking even longer to convert their more marginal areas of repertoire—it is jazz or country," notes Kempin. "And it is particularly worthwhile for us to mine it immediately, as there is a lot of demand for jazz-oriented television or middle-of-the-road music around the world. Speaking of middle-of-the-road, we are very successful with James Last, for example."

"We are also going for the 12-to-30 age group. As the

Continued on page ER-20

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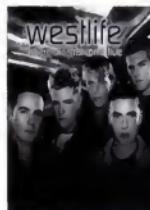
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EAGLE VISION

Continued from page ER-18

DVD-player base widens and more game consoles are enabled for DVD playback, we see the potential to sell good quantities of DVD of boy-band and girl-group material. We are already doing very good business with them on television, as the youth-end artists are very attractive to broadcasters. They know kids want to see Westlife or Atomic Kitten, and pay per view is quite strong in those areas, too. We also want more hip-hop artists."



A TRAINED EYE

Kempin is also keen to explore more factual programming. He confesses his main interests lie in "music, history and trains, not necessarily in that order." This may

explain the fact that Eagle Vision has released 18 videos of train journeys.

"The train-journey series is a very successful line. You might say it has a great track record; it's a bit of a sleeper, but it doesn't take much coaching to sell," he says with a smile.

"Seriously, the train series is in a particular niche that I didn't think had been done. It's a whole collection of luxury train journeys that looks at the experience of the train itself and where it goes. Americans are desperate to see what it's like on the Eastern Oriental [Express]. All 18 have been broadcast by PBS in the States. They are great for holiday planning, and the good thing is that they are as attractive to people in France as in the U.S."

Kempin acknowledges the increasing fragmentation of broadcast television but sees that development as an opportunity. "It follows that, as there is a clear demographic base and interest for those artists and programs, it must be attractive to advertisers to support channels that are broadcasting them," says

Kempin. "There's clear data to show who the buyers are—you'd think it was a natural."

That fragmentation will continue to benefit DVD. Eagle Vision U.S. Jeff Baker, general manager of home video & DVD, estimates that "music will ultimately be 5% to 8% of the DVD market," and Sterling is convinced that it will represent the best format for artists.

"We really are a marketing company that is an advocate for the artist in the visual medium, and we care very much that we do a program that the artist is happy with," says Sterling.

"What's interesting is that television is not very friendly to music genres," he continues, noting that MTV, long the standard-bearer for music in the States, is "not doing as much music as it used to."

"They're doing game shows, sitcoms... *The Osbournes* debuted to great fanfare, and that's really cool and great," says Sterling. "But, as far as where is everybody going to get the music, it is a challenge. The good news is that DVD is finally a medium for music artists." ■



Steven Sterling



EAGLE ROCK ENTERTAINMENT LIMITED

Spitfire Releases

MAY 1999

Black Label Society/*Sonic Brew*
 Enuff Z'Nuff/*Paraphernalia*
 Testament/*Demonic*
 Testament/*Live at the Fillmore*

JUNE 1999

Ian Gillan Band/*Clear Air Turbulence*
 Ian Gillan Band/*Scabrous*
 Gillan & Glover/*Accidentally on Purpose*
 Testament/*The Gathering*

JULY 1999

Ian Gillan/*Cherishago & Other Stories*
 Uriah Heep/*Sonic Origins*
 Uriah Heep/*Sea of Light*
 Uriah Heep/*Spillbinder*
 Uriah Heep/*Union Union*
 Zakk Wylde/*Pride & Glory*
 Zakk Wylde/*Book of Shadows*

AUGUST 1999

Crowbar/*Odd Fellows Rest*
 TNT/*Transient*
 Westworld/*Westworld*

OCTOBER 1999

Crimson Glory/*Astronomica*

NOVEMBER 1999

Sebastian Bach/*Bring 'Em Bach Alive!*
 Twisted Sister/*Club Daze*
 Twisted Sister/*Come Out and Play*
 Twisted Sister/*Love Is for Suckers*
 Twisted Sister/*Under the Blade*
 Twisted Sister/*You Can't Stop Rock N' Roll*

JANUARY 2000

Anti-Nowhere League/*Anthology*
 The Exploited/*The Singles*
 John Mayall/*Live at the Marquee*
 John Mayall/*The Masters*
 Gary Numan/*New Dreams for Old*

FEBRUARY 2000

Deep Purple/*Live at the Royal Albert Hall*
 Mott the Hoople/*Friends & Relatives*
 Uriot/*The Blue Room*

MARCH 2000

Crowbar/*Equilibrium*
 Deep Purple/*The Book of Taliesyn*
 Deep Purple/*Deep Purple*
 Deep Purple/*Shades of Deep Purple*
 Dio/*Maggie*
 Enuff Z'Nuff/*1985*
 Enuff Z'Nuff/*Live*
 Enuff Z'Nuff/*Peach Fuzz*

Enuff Z'Nuff/*Seven*
 Enuff Z'Nuff/*Tweaked*

APRIL 2000

Black Label Society/*Stronger Than Death*
 Eric Carr/*Rockology*
 Hair of the Dog/*Hair of the Dog*
 Hair of the Dog/*Re*

MAY 2000

Richie Kotzen/*Break It All Down*
 Richie Kotzen/*Something to Say*
 Richie Kotzen/*Wave of Emotion*
 Richie Kotzen/*What Is...*

JUNE 2000

Alice Cooper/*Brutal Planet*

JULY 2000

Firehouse/*Bring 'Em Out Live*
 Various Artists/*Race Riot Compilation*

AUGUST 2000

King Prawn/*Surrender to the Blender*
 My Rain/*Speak & Destroy*
 Raven/*All for One*
 Raven/*Wipe Out*
 Raven Rock/*Until You Drop*

SEPTEMBER 2000

Sixty Watt Shaman/*Seed of Decades*

Continued on page ER-22

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Terry**



**ALICE
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Shep Gordon
Toby Mamis



EAGLE ROCK ENTERTAINMENT LIMITED

SPITFIRE RELEASES

Continued from page ER-21

Various Artists/*Inhale 4:20 Compilation*

OCTOBER 2000

Crowbar/*Crowbar*
Crowbar/*Live + I*
Crowbar/*Obedience Through Suffering*
Crowbar/*Shade: History of Crowbar*
Crowbar/*Time Heals Nothing*
Dio/*Angry Machines*
Dio/*Inferno: Last in Line*
Enuff Z'Nuff/*10*
Enuff Z'Nuff/*Animals With Human Intelligence*
Grim Reaper/*Fear No Evil*
Grim Reaper/*Rock You to Hell*
Grim Reaper/*See You in Hell*
Helloween/*Wants Out, Live*
Krokus/*Alive & Screaming*
Krokus/*The Blitz*
Krokus/*Headbanger*
Pro-Pain/*Round Six*

NOVEMBER 2000

David Coverdale/*Northwinds*
David Coverdale/*Whitesnake*
Paul Di'Anno - Killers/*Live at the Whisky*
Firehouse/*02*
Yngwie J. Malmsteen/*Alchemy*
Yngwie J. Malmsteen/*Best of 90-99*

Yngwie J. Malmsteen/*Concerto Suite Electric Guitar*

Yngwie J. Malmsteen/*Double Live*

Yngwie J. Malmsteen/*Facing the Animal*

Yngwie J. Malmsteen/*Inspiration*

Yngwie J. Malmsteen/*Magnum Opus*

Yngwie J. Malmsteen/*Seventh Sign*

Yngwie J. Malmsteen/*War to End All Wars*

Eric Martin/*Eric Martin*

Eric Martin/*I'm Only Fooling Myself*

Gary Numan/*Pure*

JANUARY 2001

Paul Di'Anno/*The Beast Live*

Tygers of Pan Tang/*Live at Wacken*

Tygers of Pan Tang/*The Wreck-Age*

FEBRUARY 2001

Britny Fox/*Long Way to Live*

Tygers of Pan Tang/*Live at Nottingham Rock City*

Various Artists/*Smooth Soundtrack*

MARCH 2001

Currie and Maldoon/*Sepheryn: Ray of Light*

Deep Purple/*In Concert 1970/1972*

Dog Fashion Discs/*Archivists of Good Taste*

Roger Glover & Guests/*Butterfly Ball*

Jon Lord/Sarabande

Napalm Death/*Enemy of the Music Business*

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APRIL 2001

Autograph/*That's the Stuff*
Deep Purple/*Mk III the Final Concerts*
Deep Purple/*Scandinavian Nights 1970 Live*
The Exploited/*Death Before Dishonour*
The Exploited/*The Massacre*
L.A. Guns/*Man in the Moon*
Masters of Reality/*Welcome to the Western Lodge*
Raging Slab/Raging Slab
Rainbow/*Live in Germany 1976*
The Scream/*Let It Scream*
Warrior Soul/*Classics*

MAY 2001

Black Label Society/*Alcohol Fueled Brutality Live + 5*
Liz Ford/*Dangerous Curves*
Liz Ford/*Sidetatto*
Scott Holt/*Angels in Exile*
Masters of Reality/*Sunrise on the Sufferbus*
My Rain/*A Prayer Under Pressure of Violent Anguish*
Spooky Tooth/*Live in Europe*

JUNE 2001

All Kinds of Problems/*Turmoil*
Asia/America
Dick Heckstall-Smith/*Blues & Beyond*
Steve Howe/*Natural Timber*
Ted Nugent/*full Blasted Nugity*
Ted Nugent/*If You Can't Lick 'Em... Lick 'Em*
Ted Nugent/*Little Miss Dangerous*
Ted Nugent/*Nugent*

Continued on page ER-24

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SPITFIRE RELEASES
Continued from page ER-23

Ted Nugent/*Penetrator*
Pro-Pain/*Act of God*
Pro-Pain/*Contents Under Pressure*
Pro-Pain/*Final Tude of Freedom*
Pro-Pain/*Pro-Pain*
Pro-Pain/*Road Rage*
Pro-Pain/*The Truth Hurts*

JULY 2001

Crade of Filth/*Bitter Suites to Succubi*
DragonLord/*Rapture*
Groovenicks/*Groovecues*
Pro-Pain/*Best Of... (2001 Edition)*

AUGUST 2001

Crowbar/*Sonic Excess in Its Purest Form*
Mick Ronson/*Heaven and Hull*
Twisted Sister/*Live at Hammersmith*

SEPTEMBER 2001

Europe/*Prisoners in Paradise*
H.O.T.D./*ignite*
Karma to Burn/*Almost Heaven*
Rab McCullough/*Belfast Blues*
Pissing Razors/*Where We Come From*

OCTOBER 2001

Gilby Clarke/*99 Live*
Gilby Clarke/*The Hangover*

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 Alice Cooper/Drone Team
 Defenestration/One Inch God
 Peter Splinter Green/Time Traders
 Karma to Burn/Wild Wonderful Purgatory
 Testament/First Strike Still Deadly

NOVEMBER 2001
 Apocalypica/Cult
 Last Hard Men/The Last Hard Men
 Twisted Sister/Never Say Never, Club Date II

DECEMBER 2001
 The Exploited/Beat the Bastards

JANUARY 2002
 Gilby Clarke/Swag

MARCH 2002
 Black Label Society/1919 Eternal
 Pro-Pain/Shreds of Dignity



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LABEL FOR THE AGES

Continued from page ER-4

Society's 1919 Eternal. The recent release hit No. 149 on the Billboard 200 its first week of release and sold more than 9,000 units, making *Sparifire*'s biggest chart debut to date. Bibeau also holds his horns for albums by Dio, Danzig, Sebastian Bach and Ted Nugent.

"The idea is to laud the young bands, the mid-level talent and the historic talent together," says Bibeau, "and, somehow or another, build that credible brand that people know and understand. There's a shot to reposition these artists or break artists. The proof is in the pudding with Black Label. It really justifies what the bigger picture here is for this record label."

Lindsay Brown

"Spitfire will continue to grow, continue to sign great artists and continue to nurture the artists we have," says Carden. "Eagle Records will expand. We've got some great things on the horizon, release-wise. It's getting to the point where it's going to be a full-line label, [being] very varied in genres of music and very aggressive in acquiring acts. We've got a good catalog, and we're going to grow our catalog. We're always going to focus on maximizing potential with catalog sales, as well as new releases."

Brown is excited about Eagle's future releases, including new studio albums by Simple Minds, Deep Purple

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bassist Roger Glover, Alan Parsons (worldwide outside the U.S. and Japan), bluesman John Mayall and saxophonist Candy Dulfer. "We've got a historic record coming from Nazareth," adds Carden. "We've got an Andrew Lloyd Webber project in the wings—*Live in China*, directed by Webber himself. There's a lot of diversity there."

Brown observes that the label has seen an upswing in sales of artists who left the majors for Eagle. Their sales began rising again after the change-over.

"Eagle Records has signed pretty high-profile stuff right from the beginning," says Carden. "Spitfire has records by brand-new start-up bands like

Dog Fashion Disco, a band we're committed to. We're just going to continue to grow. There's no saying what directions we'll head in on the Eagle side. We'll probably do an even wider variety of genres as time goes on."

With his promotion in March to the position of president of Eagle Records, Carden looks ahead to "continuing growth in North America—the U.S. and Canada—and to bringing the company to a larger scale of operations in the U.S., especially in the area of Eagle Records, which has been a small imprint [here]."

Working with Paul Bibeau as president of Spitfire, Carden says, "We intend to create a bigger and bigger business."



Mike Carden

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Q&A
Continued from page FR-2

director of Stage One Records, probably the biggest importer and exporter of records in the U.K. I left and started Castle in late 1983.

Over the next few years, we built Castle up. We developed a strong record business, but we also diversified into the feature-film sales. We were a worldwide sales agent for feature films, a U.K. theatrical film distributor and also a video distributor in the U.K. and Scandinavia. The company went public in 1987.

In the late '80s, we bought the Pye catalog and the Bronze catalog, which gave us a huge critical mass. Then we bought the Immediate catalog, the NEMS catalog, the Sugarhill catalog and the Solar catalog. But the independent film business collapsed at the end of the '80s, so we refocused on the record company and the sell-through video business.

Geoff Kempin joined Castle [as managing director of its video division] in 1990, and we decided to build the best independent music-video business that we could. We took on the likes of the Backstreet Boys, Pavarotti, Belinda Carlisle—all big concerts—and we were selling television rights and releasing videos worldwide.

By 1994, although the business was trading well, we needed to raise money to take it forward. At that point, I

“We see ourselves as a frontline record company, making new records, even if they may be by established artists. To us, an established artist could be someone who's had a career for three years or 30 years.”

met with [representatives of] Alliance Entertainment, which was expanding. They gave me a price that I thought was absurd, and which provided the funding to take the business further. So we sold it to them in September 1994. But I left at the end of 1996. I took the whole visual division of 22 people out of Castle; I had three months “gardening leave,” which lasted until the first of April 1997, and, on April 1, we opened the door here, trooped in, sat down at the telephones, and the wheels were rolling.

So you had a video team in place straight away. But you had to create a record division?

We had some momentum with the visual business. As part of my exit deal, we had taken all of the Castle visual rights with us, so we got rolling very quickly. But we had to start the record division from scratch. So we recruited Lindsay Brown, and Joe Munnis came in [as Eagle Records marketing manager] from Castle, and off we went. We signed up Earth Wind & Fire and the Stranglers and got the thing going.

What did you see as Eagle's unique selling point?

There are very few British independent record companies that operate on a pan-European basis, that ship stock into all the different countries, organize the marketing in those countries, and organize the press, publicity and promotion. Normally, an independent will operate in the U.K. and license their rights out to all the different territories. It's even more unusual to establish a North American operation, and therefore have 75% of your markets covered by your own team.

It's likewise very unusual for an American independent record company to have a pan-European operation.

So that gives us a huge competitive edge over other independents.

Again, a British independent video company doesn't usually operate in every country in Europe and in America, and a North American video independent wouldn't operate in Europe.

What's really unusual is to then have a worldwide television-distribution business, which goes alongside the other two. So now we walk up to an artist and say, "OK, not only can we be your record company, we can also be the production company that films your concert, makes a documentary about your career, and exploits it in the U.S., Canada, South America and right across Europe, and can license it in the other territories across the world." Not only that, [we can] sell the television rights and coordinate that with the marketing of the DVD and CD in order to maximize the exposure that we can offer. That's the real key.

Major record companies have never managed to get their heads around—or get their arms around—this visual exploitation. They've never been particularly good at working out how to extract value from the television rights, which we do. We have direct relationships with the television broadcasters across the world. That gives us a huge amount of leverage.

Eagle Rock's catalog includes music video/DVD titles by artists signed to major labels. How do those deals come about?

We obviously had a reputation that we carried over from Castle. People are now very comfortable about

Continued on page ER-30

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Q&A

Continued from page ER-29

coming to us, because they've seen what we've done with various projects. They've seen that we have a very experienced, professional team; we've also got a phenomenal network of managers, lawyers, consultants, friends, people at major record companies whom the team has worked with, who tend to direct traffic our way.

When we sign acts, the ideal deal is worldwide for CD, television and video—everything, everywhere. Although not everything works like that; Joe Cocker, for example, we only have for North America, and we have Yes for the world outside North America. We're entirely flexible about the way we approach each deal.

On the record side, when you launched, you said, "We'll sign bands that still have a strong following, a tour and sell out shows, but who have fallen off the majors' radar." Is that still the case?

We've certainly signed more contemporary acts in North America. But if you add up all the major labels' rosters and look at the huge amount of talent that's there—which they can't possibly accommodate—the fact of the matter is that anyone who's had a career for more than 10 years is going to be pretty alien to the A&R/

marketing staff at a major label. And if they've been around for 20 or 30 years, then forget it!

So it's not just "artists who fall off the majors' radar." It's artists who've become disenchanted with being with a major record company. More and more, we're signing artists whom the majors possibly would be interested in, but who feel more comfortable with an "old-fashioned independent" record label that actually gets to know the artist. We're using the same sort of marketing resources that a major would, but the relationship with the artist is different, and we have different aspirations.

We're not looking to get records that sell 5 million copies, or even 1 million—although that will happen sooner or later. With our cost base, we can make sense of selling 50,000 to 200,000 albums in Europe. We've got a lot of records that have been in that sales bracket. It's the same in North America; the current Zakk Wylde album is going past the 100,000 mark, and the new Danzig record is expected to do several hundred thousand.

We see ourselves as a frontline record company, making new records, even if they may be by established artists. To us, an established artist could be someone who's had a career for three years or 30 years. In fact, we're now looking more toward signing bands that have been around [since] the '90s. Zakk, although he's known as Ozzy Osbourne's guitarist, has effectively been mar-



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keted by us as a new artist. We're on his fourth album now, and we broke into the Billboard 200 with it. Everybody at Spitfire's very excited about that.

Germany's edel music took a majority stake in Eagle Rock in November 1999, which you bought back in January this year. Did edel's well-publicized financial problems during that period hold Eagle Rock back?

Yes, although I don't think it was devastating. [Edel chairman/CEO] Michael Haentjes and I had always contemplated that they'd be able to follow up their investment and provide funding as and when it was needed, and for the most part they did. Before the financial markets hit the wall and edel started to overreach, they were phenomenal partners, and I have a huge amount of respect for Michael as a friend, colleague and trading partner. But, clearly, he was trying to build Rome in a day. In a situation where you've got declining record markets worldwide and a volatile financial market, what chance did he stand? I think Michael is probably relieved to have drawn back into Europe and to be able to focus on the territories that he really feels more comfortable with. Edel is still our distributor in Germany and our manufacturer there, so we still have a very good relationship with edel.

You had planned a flotation on London's AIM stock market last September. Is that still a goal?

If the market was in a situation where it offered opportunities which we couldn't otherwise get, then we'd always look at a flotation. Right now, I'm delighted we didn't go that route, having done it with Castle. It's a thankless task.

Continued on page ER-32

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Q&A
Continued from page ER-31

But we did actually get as far as printing the prospectus, and were really ready to go—we incurred £750,000 in expenses for the flotation, but the markets were so volatile, and the value of media stocks had just collapsed, so we were looking at pretty unattractive terms.

But, thankfully, three or four months before, we'd initiated a parallel strategy of talking to venture capitalists and private-equity companies, and we'd had meetings with 20 different potential partners. They included [London-based European private-equity market house] Hg Capital, which had emerged as a firm I felt very comfortable with. They offered something far more attractive than a flotation, which gave us the amount of money we needed, without the dilution that we would have suffered with an IPO. They gave edel a solution, paid out [minority shareholders] Intel and BMG and took them out of the equation, which was good for everyone.

In the U.K., THE handles your video distribution, and BMG has been your distributor since the beginning. Who distributes elsewhere?

In France, we're about to go with BMG on the record side, and we're with Universal there on video; we're about to tie up a deal with PIAS in Benelux, we're with Playground in Scandinavia and BMG on video/DVD. We're looking at our Spanish options. We're still with edel in Italy, we're with BMG for the whole of eastern Europe, and edel in Germany, Switzerland and Austria. In South America, it's SUM, and in Australia it's Warner.

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Spitfire goes through ADA in the States, and Eagle Records and Eagle Vision go through RED; Eagle Eye Vision goes through Pioneer. That's the other music-video imprint, with one of Diana Krall and the *Clasic Album* series. In South East Asia, we do deals for the whole record or video catalog; the only place we work on a title-by-title basis is in Japan.

How important is the U.S. market right now to Eagle Rock?

We're doing around half our business there right now, on DVD, television and records. It's very important for us. It's also a key source of repertoire. Virtually the whole catalog is available there. Spitfire, having been born out of the U.S., has a huge number of titles which have also been released over here in the U.K. We're up to around 200 titles on Spitfire, mainly U.S. signings.

There have been some development acts, like Dog Fashion Disco and Karma to Burn, but we're concentrating more on established acts, like Testament or Alice Cooper or Dio. We just signed Danzig, which is a major signing for us and will come out on Spitfire everywhere. We're very, very excited about that.

How separately do the Eagle and Spitfire labels operate in the U.S.?

It's the same staff at both labels, although they have separate identities. Spitfire has a more contemporary flavor than Eagle, and some of the staff are obviously more inclined toward Spitfire or Eagle. But then Alice Cooper,

Continued on page ER-34

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EAGLE ROCK ENTERTAINMENT LIMITED

Q&A

Continued from page ER-33

for example, appears on Spitfire in North America but is on Eagle in Europe. Clearly, Spitfire is more of a heavy-metal label, and the staff there are absolutely in love with what they do. Real aficionados. Everybody's in one building in Manhattan, and all the backroom functions—marketing, production and so on—are centralized. We've got

25 staff members there now; 17 in the record division and 8 in video and television.

Mike Carden joined last year to oversee Eagle's North American labels. How did he come to the team?

He was general manager of CMC, which was an established-artist label acquired by Sanctuary. He was introduced initially to us by Paul Bibbeau, and we were discussing various things with Mike, including his blues

label, Blue Storm, which is now licensed to Spitfire. He came in as a consultant, and we were very impressed with his experience and all-round management skills. He came across as a really safe pair of hands, who could oversee the whole North American business. He knows retail, marketing, distribution, A&R—he knows artists, and he knows managers.

What's next for Eagle Rock in America?

Last year, we established ourselves as the fourth-biggest music-video company in North America, behind Zomba, Spring House and Epic, with *Up in Smoke* (which was our first release there), Tina Turner and The Doors. *Up in Smoke* has shipped around half a million units in North America and has done almost 400,000 in the U.S., according to SoundScan.

We really want to consolidate our position and could possibly move up. We've got some incredible video product coming up: Marilyn Manson, Janet Jackson, the new Diana Krall—we're possibly looking at 100,000 units in Canada alone for that, which is a phenomenal number there.

We want to continue to aggressively go out and acquire and produce those sort of long-form music programs, as well as the documentaries that we've always produced, and simultaneously really take the record business forward. To sign better artists, sell more records for the artists we've got, and build the record business into a thriving label.

Where do you see Eagle Rock Entertainment five years from now?

Congratulations Terry

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Barbara Dickson



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I see us dominating in the areas that we're currently committed to, being the biggest independent music-video company and music-television company in the world—which we probably are already—and building up a huge catalog of top-quality music programming.

When video-on-demand happens, we'll have 2,000 hours of five-star music programming available, and that will have a huge value. I see us building the record label up, having a roster of established acts we're happy to work with and who are happy to work with us. We'll be putting out great records and building a great music catalog that will be more contemporary than that one I had at Castle.

We've got an amazing group of people, talented executives who like being in a smaller outfit but are all world-class players. We've got the most fantastic bunch of experienced, talented people with an incredible network. We're in great shape. The biggest competition we see is Sanctuary, which got involved in the actual record business through buying Castle, but we're friendly competitors. There's clearly enough out there for both of us.

Is there one act you'd really love to sign?

I would love to sign Rod Stewart—although I think Clive Davis is providing the greatest home for Rod Stewart that he could ever have—and I would love to sign Van Morrison. I'm more of a jazz/R&B/blues fan than anything else; Marvin Gaye is one of my all-time greats. So having John Mayall and Peter Green on the label is an absolute joy, but so is having Jim Kerr [of Simple Minds] and Bob Geldof. Jazz and R&B are areas that I'm personally interested in that we haven't really gone into...yet. ■



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Warmest Congratulations Terry!

A Man With A Vision.

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Wishing you and Eagle Rock Entertainment continued success in all your endeavors.
From your friends.
Dick Griffey and the entire Solar Records Family

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Words & Music



by Jim Bessman

BEA ON BROADWAY: Having inherited a love of Kurt Weill, I've been a fan of *Bea Arthur* since long before her great TV sitcom successes in *Maude* and *Golden Girls*. It goes all the way back to the first time I heard my father's well-worn LP of *Weill's The Threepenny Opera*—that is, the original 1954 New York cast album starring *Bea's* widow, *Lotte Lenya*; *John Astin*; *Charlotte Rae*; and a young Arthur whose first name then was *Beatrice*. So I was thrilled to catch *Bea Arthur on Broadway: Just Between Friends* at the Booth Theatre—and puzzled that instead of performing "Barbara's Song," the remorseful musing on seduction that she sang in *Threepenny*, she chose Lenya's vengeful fantasy, "Pirate Jenny."



GOLDENBERG, LEFT, AND ARTHUR

"I watched Lenya do that song every night—you couldn't not watch her—and I made up my mind that some day I'd do it," Arthur says, relaxing in her hotel suite with her friend/piano accompanist, *Billy Goldenberg*. "And truly, it's the reason why I did this one-woman show."

But it wasn't just the legendary Lenya's performance that inspired Arthur; it was also the song. "What I loved about Kurt Weill and [his playwright/collaborator] *Bertolt Brecht*, of course, was that the lyrics were exactly opposite of what the music was: They talked about the most decadent, horrendous, and inhumane things, but always with lovely melodies. But it's better: The song's a showstopper!"

As others in her 18-song show (and its recently released DRG companion album), though few are as closely associated with her. "There comes a time in your life where you can't go home again," she explains, adding that she had to be persuaded to add two of her numbers from the 1966 cast recording of *Jerome Kern's A Mother*, "Blossom Builders" and "The Man in the Moon Is a Lady"—after *Just Between Friends*' pre-Broadway road show engagements. "And I didn't want

it to be another autobiographical 'elderly woman' production."

Still, she nixed the idea of covering Bob Dylan's "The Times They Are a-Changin'" (a song she loves and promises would have been "the first time anyone would have heard the words"), because it didn't fit in thematically. But she included her friend Cy Coleman's "Isn't He Adorable," as well as "Fifty Percent," which Goldenberg wrote with Alan and Marilyn Bergman for the 1979 Broadway musical *Ballroom*.

Goldenberg met Arthur when both performed at a 1981 ACLU benefit in Los Angeles honoring the Bergmans, who had written the *Maude* theme with *David Grusin*. The event was hosted by *Barbra Streisand*, with whom Goldenberg, chagrined at being stereotyped as a "soft-spoken composer" for such movies as *Heller in the Rain*, had previously collaborated.

Goldenberg recalls, "Bea sang 'Fifty Percent' from *Ballroom* and stopped the show with it, and Barbra asked why it never had the same effect in the original show."

Arthur interjects, "But it always stopped the show, no matter who sang it."

Goldenberg argues, "Not like you did."

Having just completed an extended Broadway run of *Just Between Friends*, Arthur and Goldenberg may take it to London, where *Golden Girls* fans have made Arthur popular.

Incidentally, the original cast album of Arthur's career breakthrough *The Threepenny Opera* was reissued on CD in 2000 by PolyGram.

NSAI GOES TO D.C.: Nashville Songwriters Assn. International (NSAI) is bringing ASCAP senior VP *Connie Bradley*, SONY/ATV Music Publishing CEO/President *Donna Hilley*, and a team of top Nashville songwriters to Washington, D.C., May 8-9 to voice their concerns regarding Internet piracy, compulsory license, karaoke, and other copyright issues.

Brody Braddock, *Mark D. Sanders*, *Hilliard Hill*, *Chuck Cannon*, *Skip Ewing*, *Gary Burr*, and *Tony Hasek* are among the songwriters taking the trip, which was organized by NSAI executive director *Bart Herbekin* and legislative director *Jennifer Nash*.

Also attending is *Ann Gish*, producer of the Nashville-based film production company that made the 1998 *Bret Michaels* feature *A Letter From Death Row*. The company will film NSAI activities as part of a forthcoming documentary about songwriters.

New Partnership Creates 'Network'

Composers, Musicians, Execs Launch Music And Sound-Effects Library

BY SAM ANDREWS

LONDON—Such composers and musicians as Chris Blackwell, percussionist Evelyn Glennie, and jazz saxophonist Tim Garland have teamed with two former executives of U.K. music publisher Boosey & Hawkes and the U.S. sound-effects studio Soundstorm to launch Audio Network, an innovative new music and sound-effects library that offers producers unlimited use of its music for as little as £500 (\$700) a year.

Audio Network offers users complete access to music across all territories for an annual subscription, rather than the usual per-second fees that often involve exhaustive territory-by-territory clearances. Significantly, Audio Network aims to make its money from performance-rights fees paid by the broadcasters.

The company, which bowed in March, offers film and TV producers a range of newly commissioned music and, for the first time, more than 200,000 sound effects from the studio's archive.

Starting at £500 for six productions a year, the fee rises to £1,000 (\$1,400) for 25, All material is cleared for broadcast use in perpetuity on an all-territory basis but does not include performance-rights fees or mechanical fees due from sales of commercial products.

Audio Network was conceived by former BooseyMedia media director Andrew Sunnucks and Robert Hurst, Boosey & Hawkes' former finance director of its publishing division. Both have a 24% stake in the new entity. Soundstorm is the majority shareholder, with 43%. Composers contributing to the library will receive shares in the new company. Soundstorm president John Fanaris and VP *John Switzer* are also executives in the company.

SIMPLIFYING THE PROCESS

Sunnucks says, "With library music, you [currently] pay per 30 seconds, which means that if you use three 30-second stings [musical excerpts], you have to pay for one minute, 30 seconds of material. Then you have to clear it in each territory and in each format. We're getting rid of all that, because we are primarily interested in earning money from the performances. The subscription is merely to cover our costs—we are no longer interested in charging for mechanical rights, because it restricts the creative use of music."

Sunnucks says there are some 1,200 cuts in the music catalog, which have been created by 13 shareholder composers, including Blackwell, Glennie, guitarist Tim Renwick,



SUNNUCKS

composer Terry Devine King, and jazz saxophonist Tim Garland. The company numbers some 36 composers and producers altogether, as well as such estimable writers as

John Dankworth and Cleo Laine.

Sunnucks adds, "We've got every kind of music you can think of—from techno to ambient to large orchestral to film music."

The Essex, Southeast England-based Audio Network's Web site, audiolicense.net, offers download samples and enables the user to search by mood, style, instrumentation, tempo, meter, feel, and key.

"We wanted it to fit in with how editors work," Sunnucks comments. "Every track has been completed with lots of variations—underscores, different mixes, tempos, and stings—because people want the extras as much as the main tunes."

EMI Web Site Thinks Outside The (Cereal) Box

BY JIM BESSMAN

NEW YORK—To draw attention to its newly revamped emimusic.com Web site, EMI Music Publishing is sending out a tasting promotional cereal package to music directors and music supervisors at advertising agencies.

Each box of Search-eos contains a cereal bowl, spoon, napkin, and small cartons of cereal and long-life milk. The box's text features creative and practical information about the Web site, including EMI's Sync Tank—a secure, online workspace where users can research and track license requests and share work with designated colleagues.

Listed also are the following "nutritional facts," broken down into "ingredients" and "benefits" into: "Songs—more than 500,000," "Song search—by title, era, writer, artist,

label, film title," "Sheet music—downloadable," and "Lyric search—by lyric, keyword, or subject matter."

The brains behind the breakfast campaign is senior VP of creative strategy and new media *Gary Klein*. "We've spent the last year and a half improving the Web site, and after a lot of testing, we wanted something to shout about it more and reach folks who like music," Klein says. "The cereal box is symbolic, if you will, [of] starting out each morning with a healthy EMI breakfast that will stay with you all day long."

In this regard, Klein notes two other key items supplied in a box of Search-eos—a magnifying glass with a pass to the Web site and a CD-ROM featuring an overview of the site, "to give people an idea of what it can do for them." Klein says, adding: "You've got to be creative to reach the creatives."



Vanessa's Universal. Universal Music Publishing Group (UMPG) has signed A&M recording artist Vanessa Carlton to an exclusive, worldwide co-publishing deal. The classically trained pianist has a hit with "A Thousand Miles," the first single from her debut album, *Be Not Nobody* (see story, page 14). Pictured surround-ing Carlton at the signing are, from left, UMPG CEO *Mike Curb*; UMPG president *Jim Uri*; A&M Records president *Ron Par*; Universal Music Group president/COO *Zach Horowitz*; UMPG executive VP of creative affairs *Toni Sturges*; *Interscope/Geffen/A&M* vice chairman *David Cohen*, and Carlton's manager, *Peter Malkin* of Peter Malkin Management.

Jason Miles Continues With His Own Sonic Explorations

BY CHRISTOPHER WALSH

NEW YORK—With the April 16 release of *Brazilian Nights*—featuring Romero Lubambo—Grammy Award-winning producer/engineer/composer Jason Miles adds another distinguished and distinctive recording to his exceptional discography. Lubambo, who has recorded with Diane Reeves, New York Voices, and the late Charlie Byrd, among many others, is joined on *Brazilian Nights* (Q Records) by Curtis Stigers, Michael Brecker, Jane Monheit, Herbie Mann, and additional heavyweights of modern jazz and world music, including Miles himself.

Miles' zeal for working with the upper echelon of contemporary improvisational musicians is matched only by the smooth and sonically pristine recordings he consistently delivers, as a look at his recent discography reveals. Prior to *Brazilian Nights*, recent projects include such collaborations as *Celebrating the Music of Weather Report* (Telarc), mixed in stereo and 5.1 for DVD-Audio release; *To Grover With Love* (Q Records), a tribute to the late saxophonist Grover Washington, Jr.; and *A Love Affair: The Music of Ivan Lins* (Telarc).

Like many of Miles' projects, *Brazilian Nights* was recorded at both his home studio, some 50 miles

north of New York, as well as such commercial facilities in the area as the Clubhouse, Bearsville Studios, House of O, and Shelter Island Sound and Livewire Productions in Manhattan. The album was mixed in Miles' studio on the E-MU PARIS 24-bit digital audio workstation.

"Piano is fun to use," Miles says, "and it sounds better than all of

into the system with. I've invested in some great hardware—a Millennia Media compressor with Telefunken tubes, D.W. Fearn EQs. We sometimes use a Joeemeek compressor, and high-quality reverbs, because the software reverbs just do not sound like [Lexicon] 480Ls. They're just not as quick and dense."

Miles' sonic explorations continue. He is currently collaborating with Argentinian saxophonist Gato Barbieri, who is featured on *Brazilian Nights*. Traveling to Los Angeles to record such musicians as Herb Alpert, Vinnie Colaiuta, and Sheila E. for the project, he employed an Alesis ADAT HD24 hard-disk recorder. "It's just amazing, it works really well," Miles says. "Gato is legendary—there's nobody in the world that sounds like him. I think we've got something going on with this."

Given his many contributions to the recordings of another innovator named Miles—Miles Davis—the upcoming project *Explorations in the Spirit of Miles Davis* is fitting. In a music industry dominated by short-lived pop songs and fleeting careers, what might Miles' music sound like today were he alive?

"It's getting harder and harder to do quality music," Miles says. "All I can do is continue my path. I can't go and copy somebody else."

them. If I put you in front of my PARIS system, you'd think you were listening to analog tape. I think the sounds of the record reflect that, because they sound very warm."

"I've got some secrets that we do to make us sound a little more different and interesting," Miles adds. "I really rely on onboard gear to go



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Studio Monitor.

by Christopher Walsh



ON TOUR: On April 18, Steinberg concluded a national tour of musical instrument/pro audio retailers at Manny's Music in New York. The tour, consisting of some 35 presentations at Sam Ash and related stores, showcased the Nuendo Media Production System.

With a growing profile and an association of elite producers—collectively known as the Nuendo Producer Group—further advancing the system, Nuendo is permeating a market dominated by Digidesign's Pro Tools workstation environment.

At Manny's Music, Steinberg's Fadi Hayek explained Nuendo hardware and software, including the Audiolink 96 series, comprised of the Audiolink 96 PCI card for Macintosh or PC, and the Audiolink 96 Mobile for laptop computers.

Nuendo's 8410 96k 8-channel, 24-bit AD/DA converter was also on display, as was the 96/92 Audio Card and DDB 24-bit/96k Universal Format Converter, important for working between audio devices. Hayek also demonstrated the Houston MIDI/USB remote controller, an interface for hands-on mixing with Nuendo.

With appropriate hardware, recordings can be made at up to 32-bit, 192kHz quality, within Nuendo 1.6. Two hundred tracks of recording, a 20-channel mixer, and surround mixing and encoding options are just some of Nuendo's offerings. Small wonder, then, that producers Phil Ramone, Frank Ippoliti, Chuck Ainlay, David Selnick, Greg Ladanyi, Elliot Sclar, Ron Kaplan, Rob Hill, and Alan Parsons are members of the Nuendo Producer Group.

have, obviously, a body of expertise and experience, and we've got the functionality people want. But it's always about workflow and being in tune with the creative process. That's what people pick up on."

Nuendo represents the latest creative expression from a company founded in 1984 to exploit the potential of the burgeoning personal computer revolution. "We started off with Commodore software in the early days," Gath recalls. "The company was founded by Charlie Steinberg and Manfred Ruerup. Charlie was a studio engineer, and Manfred was a session keyboard player. Computers were coming out, and MIDI had just started. The two of them got together and Charlie came up with our first sequencer, the Pro 16 [16-track MIDI sequencer]. They didn't start with the idea of building a company, just something to suit Manfred's needs. He was traveling a lot, because he was quite a popular session musician at the time. So as many people got interested in it, he thought, 'Why don't I start selling it? And here we are today.'

The Pro 16 led to the Pro 24 in 1986. In 1988, Steinberg debuted Cubase, a further evolution of its sequencer technology that revolutionized music production. With Virtual Studio Technology (VST) in 1996—which enabled 24 audio tracks to be played with simultaneous, unlimited MIDI tracks—PC and Macintosh computers effectively became recording studios.

Nuendo, announced at the 107th Audio Engineering Society Convention in 1999, uses native signal processing: Every function is run from the computer's host processor, VST 2.0. Nuendo's plug-in architecture, is the worldwide standard for processing plug-ins. The idea, Gath says, is to be inclusive. "It's about openness, it's about compatibility, it's about giving people a choice. You don't want to restrict professionals in any way, shape, or form. If they want to use a different A/D and D/A, they can. If they want to use different plug-ins, they can. We developed a VST format [that] we put out there as open code, so a lot of other software companies can design plug-ins for us—obviously, they've got to meet certain criteria as far as quality goes."

"It surprised me how quickly [the producer group] came on board and adopted it so wholeheartedly," Gath adds. "They're communicating, which I love to see."



"We deliver creative products for creative people," Steinberg CEO Steve Gath says. "That's what we're all about. We talk so much to those customers out there—Nuendo has been designed, primarily, by those guys, rather than ourselves. We've

MAY 4
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 27, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
Artist/ Songwriter/ Label(s)	FOSHISH I Am... Gwen Stefani (Interscope)	FOOSH Ashanti I'm Goin' To (Mercury)	MY LUST Toby Keith I'm Goin' To (Mercury)	THE MOLE Jimmy Eat World It's Time (DGC)	TODD BOD Hitchcock It's Paradise (RCA)
RECORDING STUDIOS/ (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Beck	CRACKHOUSE (New York) Milwaukee Beck	OCEAN WAY (Brentwood, TN) Julian King	CHEROKEE Hollywood, CA Mark Mancina (Interscope)	GREENHOUSE (Bromley, British Columbia) Joey Moe
CONSOLIS/DSW'S	Roland 770	Roland 770	Centric Ocean Way REC	Teddy A. Kurog, Custom Deono Jenson	SST 4000 E/D
RECORDEO(S)	Pre Tools	Pre Tools	Sony 3390 HR	Pre Tools	Pre Tools
RECORDING MEDIA	Pro Tools	Pro Tools	RAF5 521	Pro Tools	Pro Tools
MIX DOWN STUDIOS/ (Location) Engineer(s)	BRIGHT TRACK (New York) Suga Engineer DURD	BRIGHT TRACK (New York) Suga Engineer DURD	UDH (Brentwood, TN) Julian King	EXTASY (Los Angeles) Mark Torenous	ARMOURY (Newmarket, British Columbia) Randy Stucky
CONSOLE(S)/DAW'S	SSL 9000 J	SSL 9000 J	Sony Oxford GXR-R3	RE 70	SSL 4872 G
RECORDEO(S)	Pro Tools	Pro Tools	Ampeq ATR 102	Sony 3390, Teacan DA-III	
MIX DOWN MEDIUM	Pro Tools	Pro Tools	RAF5 500	Pro Tools, Quantzey GAI	
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Deserterte, TN) Benny Purcell	GATEWAY (Portland, ME) Bob Ludwig	STERLING SOUND (New York) George Martin
CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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INTERNATIONAL

Labels Welcome Return Of Virgin Megastores To Australia

BY CHRISTIE ELIZIER

MELBOURNE, Australia—There was a parade with a gay and lesbian choir dressed as nuns and monks, as well as scantily clad women on Harley Davidson bikes, live bands, fireworks, and guests including Elton John. Richard Branson was back in town.

The Virgin Group chairman was in Melbourne April 16 to relaunch Virgin Megastores in Australia after a seven-year absence. The company plans to open 100 stores and gain a 6%–7% market share within 12 months. The flagship Melbourne store, in the nightclubs and boutiques strip of Chapel Street, stocks 100,000 titles and claims to be the largest CD retail store in the Southern Hemisphere.

In the late '80s, Virgin's three outlets claimed a 4.5% share of the Australian market; in 1994, the company exited Australia to focus on U.S. expansion.

"We've learned a lot in the last seven years," Branson tells *Billboard*. "This time around, the Virgin brand is much stronger."

The Virgin Megastores return is part of a deal struck between parent Virgin Entertainment Group and Australia's music retail market leader, Sanity Music (*Billboard*, Oct. 13, 2001). The latter firm's executive director, Ian Duffell, is a former long-time Virgin executive. Part of the deal—which was struck last year—saw Sanity parent company Brainz acquire 77 outlets of Virgin's low-performing Our Price stores in the U.K. They are currently being rebranded as Sanity stores.

In Australia, Brainz pays a royalty for use of the Virgin name and is currently rebranding 50 of its Sanity stores under the Megastores banner. But Virgin is a stand-alone business with its own office and buying team, Virgin Megastores Australia GM Stephen Hamilton stresses. "Sanity does a great job in what it's doing," he says. "But as far as music and DVDs are concerned, Virgin wants to be the destination."

In addition to music, the Melbourne store also stocks DVDs, games, mobile phones, and, soon, books and concert tickets. That range could prove vital, as Virgin is entering a market where huge discounting of CD prices by mass merchants has slashed profit margins of music specialists and independent stores.

Nevertheless, the welcome mat is out for the new kid on the block. BMG Australia managing director Ed St. John says that in the '80s, Virgin brought a sense of theater and a total audiovisual experience to music



BRANSON

retailing Down Under that had previously been missing.

The music market's become a lot more competitive," he says, "and a lot of music retailers are doing a great job. But a brand name of that magnitude can only bring more people back into stores, and that's good for business."

Indie Shock Music Group CEO Charles Caldas adds, "A store with

such breadth and depth of catalog is beneficial for independent labels. There is a strong brand, and the prime location of the Melbourne store could attract consumers who might not have decided to go to a music store that day."

Following their visit to Australia, Branson and other senior Virgin execs moved on to Japan, where Branson says Virgin Megastores is in "an expansionary phase." He adds the Virgin is set to enter the mobile phone market in Japan in a partnership with one of the country's existing mobile-phone networkers. Virgin will use Virgin Megastores Japan's 30 outlets to help promote the phones.

Virgin Entertainment CEO Simon

Wright says the deal with Sanity is the blueprint for Virgin Megastores' future expansion in Asia outside of Japan. "We're not going to set up franchise arrangements," he says. "We're looking for good partners like Marui." (Marui is the Japanese department store operator that owns 50% of Virgin Megastores Japan.)

Additional reporting by Steve McClure in Tokyo.

Sweden's Shipments Rise But Labels React With Cautious Optimism

BY KAI R. LOFTHUS

STOCKHOLM—Swedish labels have reacted with cautious optimism to new figures showing double-digit growth in music shipments in first-quarter 2002.

According to GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry (IFPI), total precorded music ship-
ments—including related DVD and VHS titles—rose 20% to 6.5 million units, with a value increase of 14.5% to 353 million kronor (\$32.53 million).

The increase in CD album shipments during the first three months of 2002 was exceptional. Units were 27% to 5.8 million, while value increased 15% to 332.2 million Swedish kronor (\$32.32 million), compared with the corresponding period last year. But the market for singles continued to fall: Units dropped 9.5% to 917,000, while value slipped 7.5% to 15.6 million kronor (\$1.56 million).

In January, GLF/IFPI Sweden fig-

ures showed that the total value of music shipments in the country fell 0.4% during 2001 to 1.68 billion kronor (\$159 million at January values); units dropped 3.2% to 28.1 million (*Billboard Bulletin*, Jan. 25).

Because Sweden is a technologically advanced market, it should be a prime candidate to suffer from illegal download and CD burning. Yet first-quarter sales for 2002 seem to suggest that this is not happening. However, GLF/IFPI Sweden spokesman Claes Olson points out that "the best-selling records during the first quarter were the ones which

appeal to a more mature, non-CD-burning public."

Among the top 10 albums in the quarter were titles from international artists Shakira, Anastacia, Nickleback, and Robbie Williams. "Those artists who target the CD-R generation aren't selling as many records," Olson says, "and the cost of selling records is higher than ever before in the history of the Swedish music industry."

Warner Music Sweden managing director Sanji Tanan says, "There's a lot of focus on music among consumers these days, especially in terms of [TV talent show] *Popstars* and the Eurovision Song Contest. But I do believe the sales increase could have been even higher if we had encryption to prevent CD-R burning."

Sony Music Nordics' Stockholm-based managing director Per Sundin points out that, while there was a clear year-on-year sales rise in the first quarter, "the market was down 25% year-on-year during the first quarter of 2001."

One key factor behind the sales increase was the CD Res (CD Ofers) campaign, a joint marketing initiative during February by CLF and the nation's leading music retailers (*Billboard Bulletin*, Feb. 15). According to GLF/IFPI Sweden, "The CD Res campaign brought vitality to the whole market, just like the Eurovision Song Contest is doing."

The Eurovision Song Contest (known in Sweden as Melodifestivalen) is to be held May 25 in Tallinn, Estonia. Recent coverage of the local nomination contest attracted some 50% of the TV audience in its slot, according to public TV broadcaster Sveriges Television.

"People are listening to music more than ever," Sundin observes. But he adds, "What we need to do as an industry is be more flexible and evaluate how we work with retailers and also spend more time and energy in loading albums and bootlegs with more value."



SUNDIN

Arion Awards Enjoy Double Success

BY MARIA PARAVANTES

ATHENS—The key organizer of the Arion Music Awards—the first record-industry-staged celebration of the domestic music market here—says the inaugural event far surpassed expectations and achieved its aim of raising public awareness of piracy issues.

The event took place April 16 at the Fever nightclub in Athens. It was attended by an audience of 2,000 industry representatives and 1,000 ticket-winning members of the public. More than 1.5 million viewers in Greece, as well as satellite viewers in Australia and the U.S., watched the three-hour show, which was broadcast live by commercial channel Mega TV and national AC radio station Stathmos.

The inaugural event "went beyond our wildest expectations," according to International Federation of the Phonographic Industry (IFPI) Greece GM Ioni Stamboulis, the main organizer of the awards. He adds that it was the first time that Greek artists from all genres of music had grouped together.

The Arion Awards—named after the Greek lyric poet—"reflect the extraordinary tradition of the Greek music market," Minos-EMI managing director Miltos Karadas says, pointing out that the viewing fig-

ures "prove that people are looking for good quality and freshness in music."

The issue of music piracy was raised in 30-second anti-piracy spots aired during the broadcast's commercial breaks. The audience, made up of top politicians, film and TV stars, and



industry notables, all wore special badges that read "Piracy Kills Music."

The anti-piracy focus really made an impact," Stamboulis says. "We're talking about an audience that is, in its vast majority, hardcore record buyers. So next time they'll think twice before buying pirated material."

The Greek affiliate of the IFPI jointly organized the event with Mega TV; both proclaim themselves satisfied with its high ratings and predict that next year's event will be even bigger. Future plans include putting international acts on the bill, holding the awards earlier in the calendar year, and organizing ticket sales to offset some of the costs.

The awards were determined via



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK
DISMA PUBLICATIONS INC. (40001)	DISMA PUBLICATIONS INC. (40001)	DISCIFONI CHARTS CD (10001)	DISCIFONI CHARTS CD (10001)	DISCH 2000	DISCH 2000	DISCH 2000	DISCH 2000
SINGLES	SINGLES	SINGLES	SINGLES	SINGLES	SINGLES	SINGLES	SINGLES
NICE MAKO KOKOROKI	THE HINDU TIMES	2 LIKE A PRAYER	1 WHENEVER, WHEREVER	1 WHENEVER, WHEREVER	1 WHENEVER, WHEREVER	1 WHENEVER, WHEREVER	1 WHENEVER, WHEREVER
1 WADATSUMI NO NI	2 GIRLFRIEND	2 NESSAJA	2 T'ATTEND S'AMOUR	2 T'ATTEND S'AMOUR	2 T'ATTEEND S'AMOUR	2 T'ATTEEND S'AMOUR	2 T'ATTEEND S'AMOUR
2 LOVE YOU	3 I'M A LITTLE BIT	3 TAINTED LOVE	3 STACH STACH	3 STACH STACH	3 STACH STACH	3 STACH STACH	3 STACH STACH
3 HIKARI	4 THERE GOES THE FEAR	4 WHEREVER, WHEREVER	4 T'ATROUVERAS	4 T'ATROUVERAS	4 T'ATROUVERAS	4 T'ATROUVERAS	4 T'ATROUVERAS
4 HANAKO UENO, TERRAHAN	5 UNCHAINED MELODY	5 DANCE WITH ME	5 CEST UNE BELLE JOURNÉE	5 CEST UNE BELLE JOURNÉE	5 CEST UNE BELLE JOURNÉE	5 CEST UNE BELLE JOURNÉE	5 CEST UNE BELLE JOURNÉE
5 HANAKO UENO, TERRAHAN	6 DAISY	6 EARTHTONES	6 L'AGITATEUR	6 L'AGITATEUR	6 L'AGITATEUR	6 L'AGITATEUR	6 L'AGITATEUR
6 FUNKAJU	7 EXPRESS DAY DREAM DANCE	7 HAD A NEW DAY	7 QUI EST L'EXEMPLE	7 QUI EST L'EXEMPLE	7 QUI EST L'EXEMPLE	7 QUI EST L'EXEMPLE	7 QUI EST L'EXEMPLE
7 SONG FOR YOU	8 WHENEVER, WHEREVER	8 ESCAPE	8 MISSION CLÉOPATRE	8 MISSION CLÉOPATRE	8 MISSION CLÉOPATRE	8 MISSION CLÉOPATRE	8 MISSION CLÉOPATRE
8 KIRAKURA	9 HOW YOU REMIND ME	9 JUST MORE	9 PERDONO	9 PERDONO	9 PERDONO	9 PERDONO	9 PERDONO
9 KIRAKURA	10 MY PEOPLE	10 WHO WILST DU HIN?	10 T'ATROUVERAS	10 T'ATROUVERAS	10 T'ATROUVERAS	10 T'ATROUVERAS	10 T'ATROUVERAS
10 ESCORT	11 I'M NOT A GIRL, NOT YET A WOMAN	11 HOT MOVIE SINGLES	11 HOT MOVIE SINGLES	11 HOT MOVIE SINGLES	11 HOT MOVIE SINGLES	11 HOT MOVIE SINGLES	11 HOT MOVIE SINGLES
11 THE SPINNERS	12 ME, ANNE	12 CHAMPAGNE DANCE	12 YOU'RE NOT ALONE	12 YOU'RE NOT ALONE	12 YOU'RE NOT ALONE	12 YOU'RE NOT ALONE	12 YOU'RE NOT ALONE
12 OKAMOTO AKIKO	13 DAISY	13 HERE TO STAY	13 PUT YOUR ARMS AROUND ME	13 PUT YOUR ARMS AROUND ME	13 PUT YOUR ARMS AROUND ME	13 PUT YOUR ARMS AROUND ME	13 PUT YOUR ARMS AROUND ME
13 BEAUTIFUL DREAMER	14 EVERY OTHER TIME	14 ME JULIE	14 LE MONDE EST STONE	14 LE MONDE EST STONE	14 LE MONDE EST STONE	14 LE MONDE EST STONE	14 LE MONDE EST STONE
14 OSAKANAJIMA	15 BAD COVE VERSION	15 MULIGER ON THE DANCEFLOOR	15 GOT WHAT YOU NEED	15 GOT WHAT YOU NEED	15 GOT WHAT YOU NEED	15 GOT WHAT YOU NEED	15 GOT WHAT YOU NEED
15 HANAKO UENO, TERRAHAN	16 LET'S PUSH THINGS FORWARD	16 SHAKIRA	16 MAD	16 MAD	16 MAD	16 MAD	16 MAD
16 HANAKO UENO, TERRAHAN	17 STREET STARS TRIBUTE RECEIVES	17 REQUIETE	17 REQUIETE	17 REQUIETE	17 REQUIETE	17 REQUIETE	17 REQUIETE
ALBUMS	ALBUMS	ALBUMS	ALBUMS	ALBUMS	ALBUMS	ALBUMS	ALBUMS
1 MYUKI MAMO	1 CELINE DION	1 BOHÈME ONKLKE	1 LYNDA LEMAY	1 CELINE DION	1 CELINE DION	1 CELINE DION	1 CELINE DION
2 DISMA PUBLICATIONS INC.	2 BLUE	2 XAVIER NAJDODI	2 JENIFER	2 JENIFER	2 JENIFER	2 JENIFER	2 JENIFER
3 GLOBE	3 NICKELBACK	3 ANASTACIA	3 JEAN-JACQUES GOLDMAN	3 JEAN-JACQUES GOLDMAN	3 JEAN-JACQUES GOLDMAN	3 JEAN-JACQUES GOLDMAN	3 JEAN-JACQUES GOLDMAN
4 MONGOLBOO	4 SHERILY CROW	4 SHAKIRA	4 NATACHA ST. PER	4 NATACHA ST. PER	4 NATACHA ST. PER	4 NATACHA ST. PER	4 NATACHA ST. PER
5 KETSUMISEISHI	5 DAIRIEN HAYES	5 NICKELBACK	5 INDOCINE	5 INDOCINE	5 INDOCINE	5 INDOCINE	5 INDOCINE
6 KETSUMISEISHI	6 JENNIFER LOPEZ	6 BARRINA STREISAND	5 YANNICK NOAH	5 YANNICK NOAH	5 YANNICK NOAH	5 YANNICK NOAH	5 YANNICK NOAH
7 KETSUMISEISHI	7 DAIRIEN HAYES	7 BARRINA STREISAND	6 SHAKIRA	6 SHAKIRA	6 SHAKIRA	6 SHAKIRA	6 SHAKIRA
8 KETSUMISEISHI	8 BARRINA STREISAND	8 BARRINA STREISAND	7 SHAKIRA	7 SHAKIRA	7 SHAKIRA	7 SHAKIRA	7 SHAKIRA
9 KETSUMISEISHI	9 BADLY DRAWN BOY	9 ORIGINAL CAST	8 SOUNDTRACK	8 SOUNDTRACK	8 SOUNDTRACK	8 SOUNDTRACK	8 SOUNDTRACK
10 TOSHINORI KUBOTA	10 BIRTHE SPEARS	10 ENRIQUE IGLESIAS	8 LES ENFORTES	8 LES ENFORTES	8 LES ENFORTES	8 LES ENFORTES	8 LES ENFORTES
11 KISHIMOTO	11 BIRTHE SPEARS	11 ESCAPE	9 LES ENFORTES	9 LES ENFORTES	9 LES ENFORTES	9 LES ENFORTES	9 LES ENFORTES
12 KISHIMOTO	12 BIRTHE SPEARS	12 BIRTHE SPEARS	10 LES ENFORTES	10 LES ENFORTES	10 LES ENFORTES	10 LES ENFORTES	10 LES ENFORTES

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
COUNTRY/GENRE							
SINGLES		SINGLES		SINGLES		SINGLES	
THE HINDU TIMES INDIA	1 CHANAYNE INDIA	THE HINDU TIMES INDIA	1 GIRLFRIEND INDIA	HEY BABY (UH UAH) INDIA	1 HEY BABY (UH UAH) INDIA	THE HINDU TIMES INDIA	1 WHENEVER, WHENEVER INDIA
1 GIRLFRIEND INDIA	2 FREEKZY INDIA	2 FREEKZY INDIA	2 FREEKZY INDIA	5 ALWAYS ON TIME INDIA	2 GIRLFRIEND INDIA	2 FREEKZY INDIA	1 WHENEVER, WHENEVER INDIA
2 CANADIAN MAN/HOCKEY INDIA	3 POR DEBAJO DE TU CINTURA INDIA	3 POR DEBAJO DE TU CINTURA INDIA	3 MURDER ON THE DANCEFLOOR INDIA	4 MURDER ON THE DANCEFLOOR INDIA	3 QUANTO THO AMATO INDIA	3 FREEKZY INDIA	1 QUANTO THO AMATO INDIA
3 BRING IT HOME INDIA	4 TAINTED LOVE INDIA	4 TAINTED LOVE INDIA	4 TAINTED LOVE INDIA	5 NOT PRETTY ENOUGH INDIA	4 TAINTED LOVE INDIA	4 TAINTED LOVE INDIA	2 TAINTED LOVE INDIA
5 RAPTURE (TASTES SO SWEET) INDIA	5 BAILA (SEXY THING) INDIA	5 BAILA (SEXY THING) INDIA	5 WHENEVER, WHENEVER INDIA	6 WHEREVER YOU GO INDIA	5 BAILA (SEXY THING) INDIA	5 BAILA (SEXY THING) INDIA	3 WHENEVER, WHENEVER INDIA
6 THERE'LL BE INDIA	6 DUCK TOY (INTERNAUTICAL) INDIA	6 DUCK TOY (INTERNAUTICAL) INDIA	6 WHEREVER YOU GO INDIA	7 I'M NOT A GIRL, NOT YET A WOMAN INDIA	6 DUCK TOY (INTERNAUTICAL) INDIA	6 DUCK TOY (INTERNAUTICAL) INDIA	2 I'M NOT A GIRL, NOT YET A WOMAN INDIA
7 A NEW DAY HAS COME INDIA	7 LATINO 2002 EP VOL. 1 INDIA	7 LATINO 2002 EP VOL. 1 INDIA	7 I'M NOT A GIRL, NOT YET A WOMAN INDIA	8 AIN'T IT FUNNY (LA RUE MIO) INDIA	7 LATINO 2002 EP VOL. 1 INDIA	7 LATINO 2002 EP VOL. 1 INDIA	3 AIN'T IT FUNNY (LA RUE MIO) INDIA
8 HANDS CLEAN INDIA	8 TOMA VITAMINA INDIA	8 TOMA VITAMINA INDIA	8 WHEREVER YOU GO INDIA	9 ONE DAY IN YOUR LIFE INDIA	8 TOMA VITAMINA INDIA	8 TOMA VITAMINA INDIA	2 ONE DAY IN YOUR LIFE INDIA
9 ONLY TIME INDIA	9 LATINO 2002 EP VOL. 1 INDIA	9 LATINO 2002 EP VOL. 1 INDIA	9 WHEREVER YOU GO INDIA	10 ANALOGA EPIC INDIA	9 LATINO 2002 EP VOL. 1 INDIA	9 LATINO 2002 EP VOL. 1 INDIA	3 ANALOGA EPIC INDIA
10 CLOSER INDIA	10 LATINO 2002 EP VOL. 1 INDIA	10 LATINO 2002 EP VOL. 1 INDIA	10 WHEREVER YOU GO INDIA		10 ANALOGA EPIC INDIA		4 BELIEVE IN ME INDIA
11 TIME IN RADS (INTERNAUTICAL) INDIA							
12 HUH MOVE IT SINGLES		HOT MOVE SINGLES		HOT MOVE SINGLES		HOT MOVE SINGLES	
13 INSATIABLE (INTERNAUTICAL) INDIA	1 BAILA (SEXY THING) FEATURING C. BLANCO Y NEGRE INDIA	13 BAILA (SEXY THING) FEATURING C. BLANCO Y NEGRE INDIA	23 YOUTH OF THE NATION INDIA	23 YOUTH OF THE NATION INDIA	16 IL PASSO SILENZIOSO DELLA NEVE INDIA	16 IL PASSO SILENZIOSO DELLA NEVE INDIA	16 IL PASSO SILENZIOSO DELLA NEVE INDIA
14 FOREVER NOT YOURS INDIA	2 THE PAROLE INDIA	14 THE PAROLE INDIA	24 OOPS (OM MY) INDIA	24 OOPS (OM MY) INDIA	17 WHEREVER YOU WILL GO INDIA	17 WHEREVER YOU WILL GO INDIA	17 WHEREVER YOU WILL GO INDIA
15 GLORYTHYMES INDIA	3 MULATA INDIA	15 MULATA INDIA	30 OXYGEN INDIA	30 OXYGEN INDIA	18 BATTÉ FORTE INDIA	18 BATTÉ FORTE INDIA	18 BATTÉ FORTE INDIA
16 WHO DO U LOVE NOW?/T INDIA	4 BAILA (SEXY THING) INDIA	16 BAILA (SEXY THING) INDIA	4 SOMETHING INDIA	4 SOMETHING INDIA	19 LACRIMA DALLA LUNA INDIA	19 LACRIMA DALLA LUNA INDIA	19 LACRIMA DALLA LUNA INDIA
17 WHO DO U LOVE NOW?/T INDIA	5 BAILA (SEXY THING) INDIA	17 BAILA (SEXY THING) INDIA	5 BAILA (SEXY THING) INDIA	5 BAILA (SEXY THING) INDIA	20 MON PETIT GARÇON INDIA	20 MON PETIT GARÇON INDIA	20 MON PETIT GARÇON INDIA
18 IN YOUR EYES INDIA	6 BAILA (SEXY THING) INDIA	18 BAILA (SEXY THING) INDIA	6 BAILA (SEXY THING) INDIA	6 BAILA (SEXY THING) INDIA			
19 EYE WHIRL (INTERNAUTICAL) INDIA							
ALBUMS							
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1 CELINE DION INTERNAUTICAL	1 NURIA PERGOL INTERNAUTICAL	1 CELINE DION INTERNAUTICAL	1 CELINE DION INTERNAUTICAL	1 CELINE DION INTERNAUTICAL	1 CELINE DION INTERNAUTICAL	1 CELINE DION INTERNAUTICAL	1 CELINE DION INTERNAUTICAL
2 SHERRY CROW INTERNAUTICAL	2 CHAYANNE INTERNAUTICAL	2 SHERRY CROW INTERNAUTICAL	2 SILVERCHAIR INTERNAUTICAL	2 SHERRY CROW INTERNAUTICAL	2 SILVERCHAIR INTERNAUTICAL	2 SHERRY CROW INTERNAUTICAL	2 SHERRY CROW INTERNAUTICAL
3 DIANA KRALL INTERNAUTICAL	3 OPERACIÓN TRUNFO INTERNAUTICAL	3 DIANA KRALL INTERNAUTICAL	3 GEORGE INTERNAUTICAL	3 DIANA KRALL INTERNAUTICAL	3 GEORGE INTERNAUTICAL	3 DIANA KRALL INTERNAUTICAL	3 GEORGE INTERNAUTICAL
4 SHAKIRA INTERNAUTICAL	4 ALEX URAGO INTERNAUTICAL	4 SHAKIRA INTERNAUTICAL	4 KASEY CHAMBERS INTERNAUTICAL	4 SHAKIRA INTERNAUTICAL	4 KASEY CHAMBERS INTERNAUTICAL	4 SHAKIRA INTERNAUTICAL	4 KASEY CHAMBERS INTERNAUTICAL
5 REMY SHANDY INTERNAUTICAL	5 RUMBLE STOMPER INTERNAUTICAL	5 REMY SHANDY INTERNAUTICAL	5 BARRACUDA INTERNAUTICAL	5 RUMBLE STOMPER INTERNAUTICAL	5 BARRACUDA INTERNAUTICAL	5 RUMBLE STOMPER INTERNAUTICAL	5 BARRACUDA INTERNAUTICAL
6 ERIC LAPORTE INTERNAUTICAL	6 OPERACIÓN TRUNFO INTERNAUTICAL	6 ERIC LAPORTE INTERNAUTICAL	6 EATPEACE INTERNAUTICAL	6 OPERACIÓN TRUNFO INTERNAUTICAL	6 EATPEACE INTERNAUTICAL	6 OPERACIÓN TRUNFO INTERNAUTICAL	6 EATPEACE INTERNAUTICAL
7 ASHTANH INTERNAUTICAL	7 CELINE DION INTERNAUTICAL	7 ASHTANH INTERNAUTICAL	7 JA RUE INTERNAUTICAL	7 CELINE DION INTERNAUTICAL	7 ASHTANH INTERNAUTICAL	7 CELINE DION INTERNAUTICAL	7 ASHTANH INTERNAUTICAL
8 REMY SHANDY INTERNAUTICAL	8 NATALIA INTERNAUTICAL	8 REMY SHANDY INTERNAUTICAL	8 JAMROCKJAI INTERNAUTICAL	8 NATALIA INTERNAUTICAL	8 NATALIA INTERNAUTICAL	8 JAMROCKJAI INTERNAUTICAL	8 NATALIA INTERNAUTICAL
9 ENRIQUE IGLESIAS INTERNAUTICAL	9 AMARAL INTERNAUTICAL	9 ENRIQUE IGLESIAS INTERNAUTICAL	9 ALICIA KEYS INTERNAUTICAL	9 AMARAL INTERNAUTICAL	9 ALICIA KEYS INTERNAUTICAL	9 ENRIQUE IGLESIAS INTERNAUTICAL	9 ALICIA KEYS INTERNAUTICAL
10 KYLIE MINOGUE INTERNAUTICAL	10 BUNBURY INTERNAUTICAL	10 KYLIE MINOGUE INTERNAUTICAL	10 DAREN HAYES INTERNAUTICAL	10 KYLIE MINOGUE INTERNAUTICAL	10 DAREN HAYES INTERNAUTICAL	10 KYLIE MINOGUE INTERNAUTICAL	10 DAREN HAYES INTERNAUTICAL
11							

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK
NATURAL HISTORY

SINGLES

- 1 WHENEVER, WHENEVER/SUERTE
- 2 LIKE A PRAYER
- 3 THE HINDU TIMES
- 4 WHENEVER, WHEREVER
- 5 GIRLFRIEND
- 6 TAIANTED LOVE
- 7 A NEW DAY HAS COME
- 8 I ATTENDS L'AMOUR
- 9 HOW YOU REMIND ME
- 10 I'M NOT YET A WOMAN
- 11 NESSAM VELVET
- 12 HOT MOON

STACH STACH
THERE GOES THE FEAR
ME JUICE

5 MY FLOOR
C'EST BELLE JOURNÉE

LAST WEEK
HOT MOON

HOT MOON SINGLES

1 STACH STACH
2 THERE GOES THE FEAR
3 ME JUICE

ALBUMS

- 1 CELINE DION
- 2 SHAKIRA
- 3 ANASTACIA
- 4 NICKELBACK
- 5 SHERYL CROW
- 6 BARBRA STREISAND
- 7 BOBSE ONKELZ
- 8 JEFF HAMILTON
- 9 XAVIER NADDO
- 10 ALANIS MORISSETTE

LAST WEEK
BOBSE ONKELZ

ALBUMS

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LAST WEEK
BOBSE ONKELZ

ALBUMS

1 CELINE DION

Arioli Trio Swings Toward Mass Appeal

Justin Time Act's Latest Disc Reflects Increased Chemistry, Maturity

BY LARRY LEBLANC

TORONTO—Justin Time founder/owner Jim West views *Perseveres From Heaven*, the Susie Arioli Swing Band's first disc for his Montreal-based label, as a recording that will transform the '30s-styled jazz trio into a mass-appeal act here.

Featuring minimalist arrangements of such standards as title track, "Honeysuckle Rose," "Night and Day," and "I'll Never Smile Today," the 13-song set was issued by Justin Time April 9 in Canada. It will be released May 23 in the U.S. Justin Time is distributed in America by the Innovative Distribution Network.

"The album has already sold 6,000 copies," West boasts. He also owns Distribution Fusion III, which handles Vanguard, Arhoolie, Mute, and Music Club in Canada.

The band's lineup is vocalist Arioli, guitarist Jordan Officer, and stand-up bassist Solon McDade. "Susie plays with such great musicians, and she has such a good voice," says Francois Gauthier, jazz buyer at downtown Montreal's Archambault retail outlet. "She means what she sings, and it touches me."

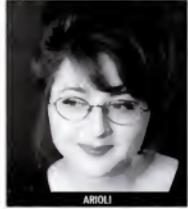
Toronto-based Stewart Duncan, director of music and DVD-Video at the Indigo Books and Music chain adds, "I've actually got the CD playing right now. It's really good. I'm looking to do in-stores with the group."

Perseveres From Heaven is the follow-up to the trio's independent record, *It's Wonderful*, which was released in 2000 on the Susie Arioli Swing Band label. Initially funded locally by Montreal-based Distribution Bros., it sold 15,000 units before Distribution Fusion III picked it up nationally, and it sold a further 12,000 units.

"We recorded because fans in Montreal had asked for a CD," Arioli recalls. "So we pressed 500 copies, and boom—it took off."

With good sales for any jazz album in Canada—international or domestic—around the 3,000- to 5,000-unit mark, the figures are remarkable. "It is far above the average sales of jazz records in Canada—excluding Diana Krall, of course," West points out. He signed singer/pianist Krall in 1992 and released her debut, *Steppin' Out*, the following year.

Like its predecessor, Arioli's new album primarily features pop standards from the '30s and '40s. Officer provides two lively blues-based originals, and there are fine renditions of such blues classics as Otis Rush's "Sit Down Baby" and Memphis Slim's "Having Fun." Arioli emphasizes that the band's direction is not straight-ahead jazz: "We mostly perform pop tunes we've learned from jazz musicians. The songs have



ARIOLI

some great jazz chords and progressions. It's American classical music."

Arrangements usually start off with Officer listening to several classic versions of the songs. "Sometimes there are elements of the arrangements that seem like part of the song," he explains. "With 'He Needs Me,' there were several things from the arrangement of Peggy Lee's 1955 version I couldn't imagine taking out."

Arioli and Officer teamed six years ago after a Montreal club jam session. "I was just crazy about her singing," Officer recalls. "I'd go to wherever she was performing to hear her sing."

Produced by Toronto-based Danny Greenspoon, the album was recorded

at Montreal's Studio Victor in mid-December 2001. It features backing from Canadian guitar icon Jeff Healey (who also plays trumpet), bassist Colin Bray, guitarist Michael Jerome Browne, and Missouri-born pianist Ralph Sutton—his final recording before his death at age 79 last Dec. 29.

"This CD is so much better than our first," Arioli says. "We've grown so much, and there was great chemistry in the studio with Danny. He was not shy about expressing himself, but he was not competitive with us when we expressed ourselves."

Greenspoon says, "I had a ball working with them. Even the outtakes I loved listening to. Jordan is such an exceptional player. On this record, he's a cross between Django Reinhardt, Les Paul, and Eddie Lang."

For the album's sessions, the band was recorded off-the-floor. "It would have been harder with overheads, because they are such live players," Greenspoon says.

Booked in Canada by Montreal-based Fleming Artist Management, in the U.S. by New York's Community Communication, and in the U.K. by London-based Robert Masters, the band clocked 120 shows in 2001. Band manager Heidi Fleming predicts, "We'll get to 150 shows this year."

RIAJ Bows Copy-Protection CD Sticking Scheme

BY STEVE MCCLURE

TOKYO—Labels body the Recording Industry Assn. of Japan (RIAJ) is hoping to avoid the sort of consumer confusion sparked by the introduction of copy-protected CDs in other markets by introducing standardized stickers alerting disc buyers to the limits built into their purchases.

The RIAJ announced April 18 that the stickers would be introduced in May, but use of the stickers by its 24 member companies will be optional. In addition to a warning, the stickers will list the types of devices on which the discs can be played.

Axes recently became the first Japanese label to release copy-controlled CDs (*Billboard*, March 16). Warner Music Japan has announced plans to do so in May or June, and other labels are expected to follow suit.

In Europe and America, when copy-protected CDs were first sold, they were not marked in a clear and proper way, and there were

some cases where there was confusion among consumers," RIAJ chairman Isamu Tomitsuka notes.

"Taking our cue from this, in Japan, we at the RIAJ have decided on a 'recommended mark' and 'recommended operational guidelines' so that consumers can better understand what kinds of copies can and cannot be made to which machines. This is because we feel that if each company displays the information independently, consumers might be confused."

The RIAJ chose to use the term "copy-controlled" rather than "copy-prohibited," because not all copying is barred. For example, copying to Mini-Disc—a popular format in Japan—will be allowed.

"We hope that consumers will understand the motives and enjoy recorded music in a proper way," Tomitsuka says. "The understanding of consumers and the correct use of records is the only way to ensure that creative musicians continue to prosper and enrich our musical heritage."

NEWSLINE...

The Australian Record Industry Assn. (ARIA) Awards

due to take place Oct. 15, will return to the free-to-air Network Ten, which aired them between 1995 and 2000. Last year, the awards switched to the Nine Network but suffered technical glitches and attracted lower ratings. Network Ten's main demographic is the 16-39 age group. Ed St. John, managing director of BMG Australia and an ARIA board member, will serve as chairman of the awards. Industry veteran Mark Pope, most recently Warner Music Australia's GM of Australian artists, will be its producer.

CHRISTIE ELIEZER

HMV Group has named four additional non-executive directors to join its board when it floats on the London Stock Exchange May 15 (*Billboard*, April 20). Roy Brown, former president of European Foods and Beverages at Unilever Group, joins the board as non-executive deputy chairman; Cadbury Schweppes COO David Kappler, British Linen Adviser director Leyley Knox, and Avis Europe CEO Michael McCafferty will become non-executive directors. The HMV Group prospectus, giving full details of the initial public offering, was published April 24.

LARS BRANDE

Universal Music Australia chairman Peter Bond has been re-elected for a further two-year term as chairman of rights body the Phonographic Performance Co. of Australia (PPCA). Also re-elected for another two years as artistic director is Lindy Morrison, former drummer/writer for the Go-Betweens. Others on the board include Shau James (Warner Music Australia chairman/CEO), Denis Handlin (Sony Music Entertainment Australia chairman/CEO), Deni Duberry (BMG Australia director of business affairs), Louis Calleja (EMI Australia director of business affairs), Libby Blahey (Festival Mushroom Records director of business affairs), Greg Macainch (artist representative), and Michael McMartin (manager representative).

CHRISTIE ELIEZER

With four nods, the composers of Kylie Minogue's global smash "Can't Get You Out of My Head" (*Parlophone*) are the most-nominated writers at the 47th annual Ivor Novello Awards, to be held May 23 at London's Grosvenor House Hotel. The hit—penned by Cathy Dennis and Rob Davis—is up for best-selling U.K. single, international hit of the year, and the Ivors dance award. It is also competing for the Performing Right Society Award for most-performed work. "Thank You," performed by Dido (Cheeky/Arista) and co-written with Paul Herman, is in the running for two accolades, as is Atomic Kitten's "Whole Again" (*Innocent*), written by Andy McCluskey, Stuart Kershaw, Bill Padley, and Jeremy Gidley.

LARS BRANDE

A survey conducted by market researchers AC Nielsen on behalf of Italian label BFI MIMI confirms that music buyers in Italy are getting older. The number of consumers between the ages of 14 and 25 who bought CDs and records in 2001 was 6.6%—down from a 1997 survey—while the number of consumers aged 45-plus was up by 7.2% in the same period, according to the survey. The largest record-buying age group was between 25 and 34, representing 30.5% of the buyers. In total, 38% of consumers bought their music in specialized record shops—a drop of 9% since 1997—while 23% did so at supermarkets and large stores, up from 18% in the previously surveyed period. The number of consumers who admitted buying their products from street vendors—well-known suppliers of pirated material—was 9.8%, compared with 4% in 1997.

MARK WORDEN

The 30th anniversary of the formation of ABBA is to be commemorated Aug. 22-24 at the Globen venue in Stockholm. According to organizer Real Entertainment's managing director Johan Englund, ABBA—The Tribune has been formally cleared with Mono Music, the Stockholm-based company that administers the rights to ABBA recordings. "But," he notes, "they're not involved in the planning of activities." The Swedish Tourist Board is a sponsor of the event. Englund would not disclose the list of performers, but he says it will be a mix of international artists and the cream of Swedish acts. The show will be televised live on Swedish TV, and Real will syndicate the show to international outlets.

KAI R. LOFTUS

Customs & Excise officers confiscated more than 5,000 pirated Indian-Asian music CDs and audio cassette tapes April 18 as they arrived at Manchester Airport in Northwest England. The illicit product, bound for an unnamed firm in the Greater Manchester region, originated from Lahore, Pakistan. The British Phonographic Industry (BPI) estimates the consignment's retail value at nearly £50,000 (\$72,000). "Consideration [is] being given to criminally prosecute the company concerned for illegal importation," says David Martin, director of the BPI Anti-Piracy Unit.

LARS BRANDE

U.K. Conference Questions Music Radio's Role

BY JON HEASMAN

LONDON—Radio's perceived status as the most important medium for breaking new music in Britain was challenged by some high-profile speakers April 18 at the U.K. Radio Academy's Music Radio conference.

Around 330 radio and music industry delegates at London's Shaw Theatre heard a Q&A session with RCA Records A&R consultant Simon Cowell, who has recently become known to a mass audience in the U.K. for his role as a judge in the highly successful U.K. TV talent-search series *Pop Idol*. He is also set to be a judge for the program's U.S. equivalent.

Cowell—who has an A&R such as Westlife, Robson & Jerome, and Power Rangers—said, "TV is more important for my kind of records, because they rely on emotion. It's much more difficult to create emotion on the radio."

The exec slammed artists like George Michael and Elton John—who have criticized *Pop Idol*—for "sneering at anyone who has been given the opportunity to succeed... anything that gets 4 million people into the [record] shops has got to be good for the [music] business."

Cowell was speaking after a

presentation by U.S.-based Edison Media Research, which showed that far more 15- to 44-year-olds in the U.K. now cite TV (including TV advertising) as a primary influence on their purchase of music.

Another speaker who believes that radio's role is breaking new music has been exaggerated was Piers Morgan, editor of U.K. tabloid *The Daily Mirror*, who claimed, "Newspapers are a damn sight more important than radio stations."

Morgan said he is surprised that record companies do not attach more importance to getting coverage for their artists in the showbiz columns of such papers as his own and arch rival tabloid *The Sun*.

Not surprisingly, many radio delegates took issue with such negative views of their industry's influence. Mike Walsh, head of music at Manchester AC station 104.5 Century FM, summed up the post-conference mood: "[The TV claims] were utter nonsense. The fact that radio is the most intimate medium available means that it will always be more powerful as an influence than television. The

other great thing about radio is that it is portable, so you can listen to it anywhere, whereas you can't have your MTV with you as you walk down the street."

But Chris Tarrant, who is the long-serving breakfast-show presenter at top 40 station 95.8 Capital FM/London, also attacked the radio industry when he picked up his Radio Academy/PRS Award for Outstanding Contribu-

tion to Music Radio.

Tarrant's tirade was a plea to the radio station hierarchy to allow presenters to take a few more risks with music and have a broader music focus. He added that it depressed him that, when asked for their opinions about new records, programmers tended to say things like "it tests well" rather than give an opinion on the actual music.

Additional reporting by Gordon Masson in London.



Jet Star Makes Reggae History

London Label Celebrates 18th Birthday With Compilation

BY KWAKU

LONDON—Northwest London label Jet Star Records' Reggae Hits compilation series is 18 going on 30.

To commemorate the reggae series that claims to be the world's longest-running—it started in 1984—*Reggae Hits Volume 30* will be released in a special-edition format and supported by an extensive promotional campaign.

In addition to its usual disc of 20 recent tracks, a special edition of the April 29 release contains a bonus CD featuring one track from each of volumes one to 20. "We ensure that we

get the most up-to-date and hottest tracks from the top reggae artists and producers, like Bounty Killer & Richie Stephens' 'Outcry,'" Jet Star label manager Paul Anthony says. He and his team source material by going on the road, talking to club DJs, watching what's happening in the dancehalls, and keeping in touch with producers and labels not only in Jamaica and the U.K. but increasingly in the U.S. and elsewhere.

Cocker says, "was his dedication to the musicians he worked with."

Ashcroft, former singer with the Verve, also paid tribute. "I'm not inspired by a lot of people in the music industry, because a lot of them aren't very interested in music," he says. "But Scott was a really musical person. He loved music with a passion, and he had a great empathy with the musicians he worked with."

The concert, which raised \$35,000 for the Marie Curie Cancer Trust, was put together by V2 Records managing director David Steele and Danny O'Connor, an entertainment news correspondent at national top 40 broadcaster BBC Radio 1. The idea was to take a host of artists you wouldn't dream of putting in such a small club and ask them to do stuff that you wouldn't normally dream of asking them to do and create a special one-off." O'Connor says, "Scott was full of music, dry wit, and laughter. It was a great way of getting a glass to him."

The sellout gig at London's 700-seat capacity Scala venue also included performances by Teenage Fanclub, Placebo, and Embrace. Every act on the bill had worked with Piering.

The concept of the Reggae Hits series was born to satisfy demand for the big reggae hit records, which usually come into the U.K. in very limited quantities the 7-inch vinyl format. Although one couldn't tell at the

time that it would be this long, it had a lot of goodwill from the time it first came out," says veteran U.K. reggae singer/songwriter Hunningale, who has contributed to several volumes in the series. "I believe it worked well because it was marketed to go outside of the reggae market and the U.K."

The series is stocked nationally by major retail chains like HMV, Virgin, and MCV. Jet Star head of marketing Tony Berry says, "We want to keep building into the mainstream and not be marginalized."

The attraction of the series, according to HMV's London-based R&B/hip-hop/reggae buyer Donal Trusty, is "it's pretty much up to date, and it's the premier series of dancehall and lover rock."

Jet Star will focus its marketing efforts on radio and press advertising, street posters, and in-store merchandising. At urban station Choice FM/London, specialist reggae show presenter Daddy Ernie has been playing album tracks weekly in advance. "Right across the board, people wait for the Reggae Hits albums, because they can't get into buying the 7-inches," says the presenter, who also runs North London reggae specialty store Klassique. "Reggae Hits manage to pick up hits and good songs that last."

Recently, the label has been forging deals with international distributors; finished product is shipped from the U.S. Partners include Bassie (U.S.), Bellaphon (Germany), Playground (Scandinavia), Pink (Belgium), and Ciso (Japan). Those distributors, Berry adds, "act as partners by sourcing festivals for tours and promotional visits." Jet Star claims significant "five-figure" worldwide sales for each of the recent volumes, understood to be around the 75,000 mark.

Additional reporting by Tom Ferguson in London.

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Artists Salute Promoter Piering At Music Radio Confab

BY NIGEL WILLIAMSON

LONDON—Leading U.K. alternative/rock acts—including Pulp, Richard Ashcroft, Badly Drawn Boy, and Stereophonics—turned out to honor the late radio/TV promoter Scott Piering at a star-studded benefit gig held as an adjunct to the Radio Academy's annual Music Radio Conference.

Piering, who died of cancer two years ago at age 54, set up appearing at TV and Radio Promotions in 1984. During the next 16 years, he promoted a total of 121 U.K. top 20 singles by left-field acts ranging from New Order and the KLF to the Verve and the Prodigy. Earlier in the day, the first Scott Piering Award for Music Promotion to the Radio Industry was given to Muff Winwood, in a presentation at London's Shaw Theatre. Winwood—who played alongside his brother Steve in the Spencer Davis Group during the '60s—worked for both Island Records and CBS (U.K.); he is now senior VP of A&R at Sony U.K. and managing director of the S2 label in the U.K.

Pulp's Jarvis Cocker led the tributes to Piering and praised his unorthodox and maverick approach. "The thing I admired about him,"

MERCHANTS & MARKETING

Kiosks Seem Better-Suited For Educating Than Creating

Music Database Stations Never Really Caught On As One-Stop Shopping Experiences For Consumers In Brick-And-Mortar Stores

BY CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—After spending the past five years trying to expand into on-demand manufacturing/delivery of musician initiative that has proved unsuccessful with consumers thus far—the in-store kiosk industry is returning to its roots as an information/education business.

With the help of new Internet-driven database and previewing technologies, kiosk companies are migrating back to their core function of helping customers zero in on the music they like and locate their selections on the shelves. But this retro concept is coming in updated, sleeker packaging. The new-generation kiosks are powered by more intuitive software and units that generally are



All the Rage. Smaller, Web-enhanced kiosks (which provide artist information, inventory availability, and, in some cases, access to millions of songs) are taking over the music retail kiosk market. Trans World Entertainment is leading the charge into next-generation kiosks with its new system, pictured above, which has been placed in such Trans World stores as FYE.

smaller and can be found everywhere, from the side of a shelf to a coffee bar.

The shift in strategy also reflects a new attitude at retail, where some of the largest U.S. music merchants—Trans World, Tower Records, Virgin Entertainment Group (VEG), and Borders Books & Music, among others—are spending big on new kiosk initiatives, betting that a well-formed customer base will translate into increased CD sales.

"The last thing we believe the customer wants is a compromised shopping environment," says David Alder, senior VP of product marketing at 21-unit Virgin Entertainment. "There was a time when everyone was saying, 'Let's cut back on physical inventory and carry a virtual inventory in the store.' That's not what we believe is conducive to a great in-store environment."

THINGS HAVE MOVED ON

For many retailers and kiosk companies, such attitudes mark a shift in thinking from the late '90s, when technology progressed to the point where a customer could download a digital music file, burn a CD, and pay for it at a kiosk without ever stopping at the traditional

checkout counter. The opportunity to have an in-store component in the digital download food chain and possibly reduce physical inventory caught fire with some retailers, particularly independent and smaller chains.

But that was then. As with many a digital-music hypothesis, reality quickly set in. Licenses and payment-refund issues have hamstrung the music-on-demand model, leaving behind several casualties and forcing some of the larger kiosk players (and their partners) to rethink their approach.

Digital music specialist Liquid Audio, for one, bowed out of the kiosk business a couple of years ago as a result of financial pressures and a lack of business. Another former up-and-comer, Boston-based ETC Music, has put its ATM-like digital kiosk system, the MusicTeller, into "hibernation," according to ETC CEO Mark Hardie.

Meanwhile, Alliance Entertainment's RedDotNet—which turned heads three years ago with its on-demand CD-manufacturing kiosks—has shed that function and now is solely a search-and-listen station.

So what went wrong?

"There currently is not a complete economic model for selling music in a digital form," Hardie says. Perhaps most important, he points out that there isn't a statutory license that can allow retailers to offer the popular product consumers want.

As a result, ETC's touch-screen, limited-transaction kiosk—designed to spit out a digital copy of a music selection just as an ATM does cash—found limited support in the brick-and-mortar world, despite wowing convention-floor crowds.

Kiosk companies pursuing CD-burning on-demand models encountered similar problems. "There are rights-oriented issues, as well as logistics and ergonomic issues in the store," Alliance president Eric Weisman says.

While licensing is the biggest albatross around the neck of the point-of-transaction kiosk, another telling indicator is the number of retailers that simply are not interested in offering a digital delivery system at this time.

"They have moved on; we don't want to go in that direction now," Alder explains. (VEG experimented with the first-generation RedDotNet in 1999.) "We found the [CD-burning] process took time, and the content was not that fantastic. That's why we are still committed to carrying a huge breadth of titles in our stores and to giving customers the opportunity to listen to products they don't get a chance to hear through conventional existing media."

Bob Edington, director of retail convergence services at Borders Books & Music, adds that consumer interest in music-on-demand kiosks is also questionable. "We've done a couple of customer surveys since we've had our kiosks out there, and giving a point of [transaction] on kiosks themselves is not the top request," he says.

But David Lang, president of Compact Disc World in South Plainfield, N.J., says the jury is still out on music-on-demand kiosks. His chain gave the original RedDotNet an early test run, with what he considers to be "mixed results."

"The kiosks are supposed to allow the consumer to basically do a database search and then buy it all right off the shelf," he says. "The problem was they were never able to deliver the content, so we were never able to fully test the service. Whether or not the concept would work remains an unanswered question."

That music retailers are trying some different kiosk applications and shedding others has caused some companies to wait and see which applications stick before diving deeper into technology development. Muze, the company with the largest kiosk deployment in music retail, has, in effect, put development of new kiosk technology on hold until some of the lingering questions are answered.

"The marketplace, the individual chains, have the [clearest] opinion of what kiosks should do and what they should not do in a retail environment," Muze president Paul Zullo says. "Chains need to validate exactly what level of services they want for video, music, and book kiosks—from the information gathering/sampling/sound system standpoint. We decided for 2001-02 to not actively develop specific new technology for our kiosks until we could learn from our customers what they want."

Although Zullo says Muze is more than ready to adapt it technology to future, one thing he does not envision as part of Muze's future is digital downloads. "Digital download has never been part of our equation, and I don't think [they] will be."

FUTURE
But in the near term, retailers and kiosk companies aren't waiting to find out the answer. Alliance has reduced the size of its RedDotNet kiosks from "relatively large" stand-alone machines to a 12-inch-diameter unit that can be used at multiple locations in a store.

Barnes & Noble's Urban Superstore in Manhattan currently has 50-60 points of presence for the new RedDotNet system, and the company is in talks with several other major chains and independents, according to Weisman.

Meanwhile, Trans World and Virgin are both teaming with Microsoft on new Web-enabled kiosks' scan-and-sample strategies that are central to both their Web and in-store strategies (*Billboard*, Nov. 3, 2001). In those systems, customers can take any CD off the rack, roll it under a scanner, and play any one of 2.5 million clips without opening the shrink wrap.

Database searching is also the key component of Borders Books & Music's Title Sleuth keyboard-based kiosk system, which determines

whether a book, CD, DVD, or VHS title is in stock and maps out exactly where customers can find the title in the store. Title Sleuth, which debuted in December 2000, averaged more than 1.3 million searches per week during fourth-quarter 2001, according to Edington.

A new kiosk system, Savage Beast Technology—a developer of music discovery technology—and NCR—a maker of kiosk hardware—is pursuing a similar strategy. Their kiosks can access more than 3 million song clips from 200,000 albums; DVD trailers and search capability will be added later this year. Tower Records is testing the system in locations in New York, Los Angeles, and San Francisco.

"Customers can walk into a large music store like Tower and be overwhelmed by the



ALDER
selection," Savage Beast marketing director Patrick Dominguez says. "Our kiosk is a music discovery tool that helps customers navigate large inventory and zero in on music that matches their musical tastes."

HOPE FOR THE FUTURE
But while the kiosk as a point of transaction is not a viable business today, some industry executives say it undoubtedly will resurface in the not-too-distant future.

"On-demand manufacturing makes sense in any reasonably trafficked retail setting, and over the next several years, the opportunity will present itself [again]," Weisman says. "The need for a kiosk will lessen, more flexible over time in terms of the number of SKU's they make available [digitally] and the timeliness. It is really a function of what the retailer wants and the commitment they make to marketing the on-demand capability."

Lang—who has embraced the idea of on-demand manufacturing because it would provide customers with immediate gratification—also remains a believer in the concept, despite its problems. "Whether it would be successful in the long term depends on where file sharing, downloading, and CD-R burning take us," Lang says. "The future of the music industry is a minefield."

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MERCHANTS & MARKETING

In The News

Trans World Entertainment says it will post a first-quarter net loss of 16 cents—18 cents a share—a higher than the 12 cent loss that was projected by a consensus of Wall Street analysts. Trans World is blaming the anticipated loss for the quarter—which ends May 4—on soft music sales. The company says its music business has been hurt by CD burning and a weak release schedule. A year ago, Trans World reported a first-quarter loss of 5 cents a share, which translated into \$2.1 million on revenue of \$309.1 million. The chain also expects same-store sales to decline 6% for the first quarter and anticipates similar financial results in its second quarter.

• Amazon.com says first-quarter sales were \$847.4 million, up 21% from the same period last year. Its net loss was \$23.2 million, or 6 cents per share, vs. \$234.1 million, or 63 cents per share, last year, when it took charges of \$114 million for restructuring and \$49 million for goodwill amortization.

amazon.com

Amazon's books, music, and DVD/ VHS sales rose 8.2% to \$443.1 million, and international sales grew up 71% to \$225.5 million. Its revenue unit—which manages e-commerce Web sites for other retailers and is the Seattle-based e-tailer's smallest but highest-margin business segment—saw sales rise 25% to \$52.7 million.

• Best Buy is to undertake a three-for-two stock split, giving shareholders as of April 26 an additional share for every two held. The payment will be made May 10. It will be the retailer's seventh split since going public in 1985 and its



first since March 1999. As of April 5, there were 213.2 million outstanding shares. Best Buy stock recently closed at \$77.38—up 4% on the year and up 162% since the start of 2001.

• Yahoo is exclusively offering Internet pre-sale tickets to the Eagles' summer tour, which begins May 31 in Reno, Nev. Advance tickets are available at eagles.yahoo.com. Yahoo will promote the pre-sale extensively across its network, including at its Launch music channel. Throughout the tour, Yahoo will program new Eagles music videos; Launch will feature a special Internet radio station with Eagles songs.

Declarations Of Independents™

by Chris Morris

THIRTY YEARS IN RESIDENCY: Three decades in business and still no interview.

Since 1972, San Francisco's Residents have been dazzling their cult of listeners by tossing the history of Western music into an enormous sonic blender. But the members have remained resolutely anonymous—appearing onstage with their faces masked in enormous papier-mâché eyeballs—and have maintained a steadfast press silence.

"They said years ago they'd do an interview with *Playboy* if *Playboy* would give them the cover. I think they thought that was a safe bet," says Hardy Fox, mouthpiece for the band's aptly named "babysitting" organization, the Cryptic Corp.

Fox did give up a few plans for the group's 30th-anniversary celebration this year. In September, the Residents' first set of new material in four years, *Demons Dance Alone*, will be released via East Side Digital; it will be available through the group's Web site, *ralphphoenix.com*, in May.

The album is the group's response to the events of last Sept. 11. On that day, the Residents were on tour in Europe. "It was weird to be away from the United States," Fox says. "We were in Hamburg that day. Everyone was in shock. The album was written on the bus during the next two weeks. It was almost a therapeutic exercise... it was a search for grounding. A lot of people are shocked, because it's a little more pop-ish."

A raft of other releases will be made available through the Web site, including an elaborate book-style version of the album *Freak Show*; a 5.1 mix of *Eskimo*; a special edition, with unreleased material, of the 1998 album *Wormwood: Disfigured Night*, a CD/DVD-Video book devoted to an oddball 1997 work commissioned by Marlboro cigarettes and shot in Cologne for German TV; and a 30th-anniversary boxed set of live performances. ("We're now gathering everything we can find that's been shot," Fox says.)

FLAG WAVING: *Hard Grind*, the third album from Little Axe, due June 11 from Fat Possum Records, is a *sui generis* collaboration between guitarist Skip McDonald and producer Adrian Sherwood that can possibly best be described as "ambient blues."

Sherwood—who has produced such reggae artists as Lee Perry and Big Youth and left-field rock units like Tackhead and Mark Stewart's *Maffia* during his long career—calls the record "an eroge-

nous, processed, dub-heavy, sci-fi blues record."

Little Axe was first instigated in 1994 by Sherwood and McDonald, the former house guitarist at Sugar Hill Records, who had worked with the producer on a number of projects. The unit's dazzling debut, *The Wolf That House Built*, was released in the U.S. on Sony's briefly resurrected Okeh label; a second collection, *Slow Fuse*, never got a stateside issue. (Sherwood notes



pointedly that the Little Axe albums had an obvious impact on Moby's 1999 album *Play*.)

Four years in the making, *Hard Grind* draws from McDonald's background as a blues player on the Dayton, Ohio, music scene. "His roots are as a bluesman," Sherwood says. "We thought, 'Let's keep reinventing ourselves...'"

Conventional blues is at the heart of the album: It begins with a moody interpretation of *Blind Willie Johnson's* instrumental "Dark Was the Night, Cold Was the Ground," and a sample of the late *Junior Kimbrough* is the foundation of the track "All Night Party." Samples of other blues and gospel performers dot the album. The live wire set the features long-time McDonald-Sherwood cohorts *Keith LeBlanc* on drums and *Doug Wimbish* on bass.

But the late reggae vocalist Sherman takes the lead on the closer "Seek the Truth," and the chanting of Tibetan monks rises out of the mix on "Run Hero Boy."

"We decided to make this album particularly moody," Sherwood says. "The songs work as a piece... it's very meditative."

Sherwood says that so much material was recorded for *Hard Grind* that a second album, with more genre shots by *Sinéad O'Connor* and *Shara Nelson*, will be released next year. The touring edition of the group hits Europe in June and July.

NEW MEDIA

Digital Services Need To Offer More Hit Music

BY BRIAN GARRITY

NEW YORK—Forget fights over cross-licensing and piracy: A new study argues that the biggest problem facing new commercial digital-music services



is a shortage of hit content. And with artists slow to clear their music for legitimate Internet distribution, that may remain the case for some time.

Subscription services MusicNet, Pressplay, and Rhapsody on average contain only 10% of the top 100 U.S. singles and only 9% of the top 100 albums, according to a new survey from digital entertainment and peer-to-peer services tracking firm Redshift Research.

The report, "Fighting the File-Sharing Dragon," which combines feedback from a panel of digital-music consumers with Redshift's tests of commercial and free music services—finds that the top consumer complaint against fee-based initiatives is the narrow selection of music they offer.

"Subscription services are not being given the popular music needed to compete against widely used free file-sharing networks," observes Matt Bailey, president of Boston-based Redshift and a former Webohole analyst.

Major-label executives to subscription service operators acknowledge that the situation is problematic.

"I agree with anyone who criticizes, 'It's like going into a candy

store that's half full,'" one major-label new-media executive says. "[Subscription services] don't have the selection you want. That's a problem. We have to offer something."

The situation is anything but easy to resolve. Jupiter Media Metrix senior analyst Aram Sinnreich says that basic artist licensing and royalty issues surrounding digital distribution must first be settled before truly compelling legitimate services can be offered.

What's more, he notes that any kind of deep subscription offering a tremendous amount of "secondary content" that is not controlled by blanket digital licensing deals through the majors and the Harry Fox Agency is going to have to be acquired through individual rights holders. Sinnreich says, "The artists are going to be responsible for grading that sort of content."

But just rounding up content that can be included in blanket licensing deals is proving to be a handful. Major-label representatives say that a primary roadblock to securing artist clearance for digital distribution is skepticism on the part of acts and their management as to just how much financial benefit there is to having content included in digital subscription services.

One new-media executive explains, "Artists say, 'I don't want to be in that, because I don't know if I'm going to make any money on it.'"

That's not to say there isn't any content on for-pay services: Listen.com's Rhapsody has more than 125,000 tracks available, MusicNet's inventory holds more than 75,000 tracks, and Pressplay

offers more than 50,000 tracks.

But with the major labels contributing content to a given service controlling upward of 40% of the current hits on the chart and offering less than 10% online, Bailey says that the consumers have a right to complain about a lack of hits available for consumption.

Meanwhile, unlimited free content continues to proliferate on peer-to-peer networks like KaZaA, iMesh, Gnutella, and Audigiafly. Redshift estimates that upward of 1.7 million consumers used file-sharing services



at any one time during the month of March; KaZaA on its own claimed more than 180 million available digital files and fueled "nearly a billion" downloads in March—a 70% increase of the downloading activity on the network in November of last year.

Bailey argues that as digital-subscription service operators roll out new offerings later this year, more content must be offered, as well as interactive radio, exclusive content, and mass-marketing partnerships with the likes of Best Buy and MTV.

TRAFFIC TICKER

Top Overall Sites

Traffic In March

TOTAL VISITORS (000s 000s)

1. amazon.com	20,868
2. windowsmedia.com	5,920
3. real.com	5,454
4. msn.com	4,321
5. kaza.com	4,061
6. homeandaway.com	3,270
7. msnbc.msn.com	3,011
8. msn.com	2,903
9. half.com	2,430
10. ednew.com	2,338
11. walmart.com	2,312
12. msnbc.com	1,991
13. msn.com	2,051
14. audigiafly.com	2,045
15. lyrics.com	1,788

AVERAGE MINUTES PER VISITOR (000s)

1. audigiafly.com	43:08
2. live365.com	22:58
3. aimster.com	18:18
4. musicmatch.com	14:54
5. msn.com	14:41
6. bmgrecords.com	12:31
7. amazon.com	11:53
8. ednew.com	11:30
9. msnbc.msn.com	10:27
10. msn.com	10:03
11. radiotreevirgin.com	10:12
12. winamp.com	8:38
13. allmusic.com	8:28
14. playboy.com	8:25
15. bestbuy.com	8:25

Nielsen/NetRatings

Source: Nielsen/NetRatings, March 2002. Site categories are based on audience measurement of more than 50,000 U.S. generalists who have home Internet access.

DAZZLING DALENE



It's revealing romps, tantalizing trysts, and flirty fun as we unveil the Playmate who won our hearts. *Playmate of the Year 2002: Dalene Kurtis*. One look and you'll fall madly in love, just as we have!



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by Brian Garrity

Sites+ Sounds

TESTING SECURE RIPPING, P2P: Balancing the interests of consumers and record companies remains the big challenge as the music industry continues to experiment with copy-protected CDs.

In an effort to satisfy both parties, SunnComm, a developer of secure CD products, is teaming with Microsoft on a copy-protection technology that allows for ripping and peer-to-peer file-sharing of DRM-wrapped content.

SunnComm is developing a feature known as PromoPlay that allows consumers to rip DRM-wrapped tracks from secure CDs and e-mail them to friends. The recipients of the tracks can listen to them for a specified number of either plays or days, as determined by the content owner.

To allow a user to listen to a ripped media file, the Windows Media file first checks if the computer is licensed for playback; if the computer is not have a valid license are directed to a registration page.

SunnComm hopes to launch PromoPlay next quarter but has not announced any content partners.

STARPOLISH EXPANDS: StarPolish.com, an online musicians' community and host of the Velvet Rope message board, has formed an artist-management division for unsigned bands, StarPolish Management. The New York-based unit will be headed by StarPolish.com president/CEO Vivek Tiwary. StarPolish.com and StarPolish Management will remain separate entities; the management unit is not soliciting submissions from the Web site's users.

StarPolish Management, which aims to amass an initial roster of



"two or three bands," has signed New York-based electronic pop group Casino. Tiwary says, "The act is seeking a label deal and will independently release an album this summer."

FULLAUDIO BOWS SERVICE: FullAudio has bowed its digital-music subscription service through distribution partner Clear Channel Radio.

The service, which is in a limited release, is available on the Web sites of five Clear Channel radio stations in Phoenix: AC stations KESZ and KXMP, top 40 KZQZ, country KNIX, and smooth jazz KYOT.

A subscription to the service, known as MusicNow, starts at \$14.99 per month for 50 rental downloads. A premium plan offers 100 tracks for \$14.99 per month. The downloads accumulate as long as the subscription is upheld, and subscribers may acquire a new slate of tracks each month. About 50,000 tracks will be available at launch. MusicNow features content from Universal Music Group, Warner Music Group, and EMI Recorded Music.

Clear Channel will run promotions for MusicNow on its participating stations, as well as in its area music clubs and through MusicNow ad subscription offers, and links on the stations' Web sites. MusicNow will also be promoted on Microsoft's WindowsMedia.com; Windows is providing DRM services to FullAudio.

MusicNow will debut later this year on Clear Channel station sites in Chicago, Houston, Los Angeles, and Salt Lake City. When the rollout is complete, MusicNow will be offered through 30 Clear Channel station Web sites in the U.S.

Clear Channel Radio Interactive VP/GM John Martin is in a statement that the company is offering the subscriptions in an effort to "build loyalty among [its stations'] listeners and benefit from [its] status as the world's leading music programmer."

EURO P2P TRAFFIC RISING: First came recent word from the International Federation of the Phonographic Industry that digital piracy is partially responsible for a 5% decline in retail value in global music shipments in 2001 (*Billboard*, April 27). Now, London-based Internet research firm Jupiter MMXI reports that traffic to legitimate music sites is shrinking while the number of visitors to free file-swapping sites is increasing.

A study of online activity in seven major Western European markets from January to March found that the number of unique visitors to the likes of MP3.com, Vitaminic, and Peoplesound fell from 2.5 million in January to 2 million in March. Meanwhile, traffic to peer-to-peer file-sharing services including KaZaA and Morpheus rose from 10.7 million unique visitors in January to 11.3 million visitors in March.

Billboard TOP KID VIDEO

HOME VIDEO

Billboard TOP MUSIC VIDEOS

LAST WEEK	TITLE	LABEL/DISTRIBUTOR/LABEL & NUMBER	YEAR OF RELEASE	PRICE	HOME VIDEO	
					NUMBER 1	4 Weeks At Number 1
1	1 CINDERELLA & FRIENDS COME TRUE	WALT DISNEY HOME ENTERTAINMENT 10001	2002	26.99		
2	2 THE HUNCHBACK OF NOTRE DAME II	DISNEY HOME ENTERTAINMENT 10002	2002	29.99		
3	3 SCOOBY-DOO AND THE RELUCTANT WEREWOLF	WB HOME ENTERTAINMENT 10003	2002	14.95		
4	4 SPONGE BODIES	NOVELTY RECORDS/PEPPERMINT HOME ENTERTAINMENT 10004	2002	12.99		
5	5 NAUTICAL NONSENSE	WB HOME ENTERTAINMENT 10005	2002	12.99		
6	6 WIGGLIES, HOOP-DEE-DOO! IT'S A WIGGLY	WB HOME ENTERTAINMENT 10006	2002	14.95		
7	7 BALTO II: WOLF QUEST	WB HOME ENTERTAINMENT 10007	2001	19.99		
8	8 DORA SAVES THE PRINCE	WB HOME ENTERTAINMENT 10008	2002	12.99		
9	9 TOM & JERRY: MAGIC RING	WB HOME ENTERTAINMENT 10009	2002	14.95		
10	10 DORI THE BUILDER: BUSY BOB & SILLY SPUD	WB HOME ENTERTAINMENT 10010	2002	11.99		
11	11 DORA THE EXPLORER: TO THE RESCUE	WB HOME ENTERTAINMENT 10011	2001	14.95		
12	12 DISNEY'S AMERICAN LEGENDS	WB HOME ENTERTAINMENT 10012	2002	18.99		
13	13 BAILEY BERNSTEIN: BABY NEWTON	WB HOME ENTERTAINMENT 10013	2002	14.95		
14	14 ELMO'S WORLD: SPRINGTIME FUN	WB HOME ENTERTAINMENT 10014	2002	12.99		
15	15 SCOOBY-DOO & THE CYBER CHASE	WB HOME ENTERTAINMENT 10015	2001	18.99		
16	16 BLUES' CLUES: ALL GROWED UP	WB HOME ENTERTAINMENT 10016	2001	12.95		
17	17 BLUES' CLUES: TELLING TIME WITH BLUE	WB HOME ENTERTAINMENT 10017	2002	9.95		
18	18 SCOOBY-DOO'S GREATEST MYSTERIES	WB HOME ENTERTAINMENT 10018	1999	14.99		
19	19 THE LAND BEFORE TIME: THE BIG FREEZE	WB HOME ENTERTAINMENT 10019	2001	19.99		
20	20 WIGGLY WIGGLY WORLD	WB HOME ENTERTAINMENT 10020	2002	14.95		
21	21 POKEMON: MEWTWO RETURNS	WB HOME ENTERTAINMENT 10021	2001	14.95		
22	22 CAILLOU: I WANT TO GROW UP!	WB HOME ENTERTAINMENT 10022	2002	12.95		
23	23 BLUES' CLUES: ABC'S & 123'S	WB HOME ENTERTAINMENT 10023	1999	8.95		
24	24 THOMAS & FRIENDS: BEST OF JAMES	WB HOME ENTERTAINMENT 10024	2002	12.98		
25	25 DORA THE EXPLORER: WISH ON A STAR	WB HOME ENTERTAINMENT 10025	2001	12.95		

Retailers Promote DVD Features Of PS2, Xbox

BY STEVE TRAINAMAN

NEW YORK—While the lowering of DVD player prices has led to a tremendous upswing in software sales, the DVD playback capability of Sony's PlayStation 2 (PS2) and Microsoft's Xbox videogame hardware systems—the latter via a popular DVD Movie Playback Kit accessory—has also had a sizeable influence. Retailers and home video companies alike are now beginning to tailor promotional campaigns to this DVD/gaming link.

Richmond, Va.-based Circuit City is the first home entertainment retail chain to use the hook. The front page of its Sunday, April 7, tab filer offered a free Universal DVD of *The Fast and the Furious* with the purchase of an Xbox and a DVD Kit. "The DVD functionality adds an element of value that the consumer recognizes," Circuit City spokesman Jim Babbs says, "although undoubtedly, the primary function remains that of a gaming console."

Universal Studios Home Video executive director of publicity Evan Fong gave full credit to the circuit City game hardware group for coming up with the promotion. "The title is skewed to young adults who are primarily Xbox players," he notes. "We will pay attention to the results for similar promotions in the future."

These promotions make sense because of the correlation between gaming system sales and DVD purchases. In the first six weeks of Xbox's availability, DVD unit sales topped 35 million units. For the first 13 weeks this year, *VideoScan* reported 44.5 million DVD sales, compared with 25.7 million sales for the same period last year.

An Xbox spokesperson says that research group NPD Worldwide reports that more than 1.5 million Xboxes were sold in the U.S. since its November 2001 launch, and that 42% of purchasers also bought the DVD Remote Pack. A Sony Computer Entertainment America spokesperson says that the PS2 North America base has reached 9.3 million units since its October 2000 launch and that more than 60% of buyers also used its DVD function.

Columbia TriStar Home Entertainment, a Sony sister company, has also been paying attention to gaming systems. Alison Biggers, the label's VP of worldwide marketing, notes, "This has increased household penetration of the DVD format and has brought in a young audience. We can market directly at the game in the future."

The Dallas-based Blockbuster is also pursuing a game/DVD campaign. While the chain is selling and tracking PS2 and Xbox units at select stores, a corporate spokesperson reports, it is also considering its own line of DVD video and game players.

LAST WEEK	TITLE	LABEL / DISTRIBUTOR / NUMBER	NUMBER 1	2 Weeks At Number 1	TOP MUSIC VIDEOS	
					Principal Performers	LAST WEEK PRICE
1	1 PODPODZYS-LIVE	ATLANTIS HOME VIDEO 4104			N Sync	19.98/24.95
2	2 LIVE IN PARIS	EMI/WARNER HOME ENTERTAINMENT 1002			Diana Krall	19.98/24.95
3	3 LIVE FROM LAS VEGAS *	ATLANTIS HOME VIDEO 4104			Britney Spears	19.98/24.95
4	4 LOVERS LIVE	EMI MUSIC VIDEOS/ATLANTIS HOME ENTERTAINMENT 1004			Sade	14.98/19.95
5	5 NEW ORLEANS HOMECOMING	ATLANTIS HOME ENTERTAINMENT 1005			31 & Gloria Estefan/The New Orleans Flock	29.95/21.95
6	6 BEHIND AWAKENING	ATLANTIS HOME VIDEO 4106			Megadeth	19.98/24.95
7	7 FULLY ARMED	ATLANTIS HOME ENTERTAINMENT 1007			31 & Gloria Estefan/The New Orleans Flock	29.95/21.95
8	8 HELL FREEZES OVER *	ATLANTIC HOME ENTERTAINMENT 1008			Engels	24.95/24.95
9	9 SMACK THIS!	ATLANTIC HOME ENTERTAINMENT 1009			Godsmack	19.98 DVD
10	10 LIVE IN LAS VEGAS	ATLANTIS HOME VIDEO 4109			Kiss	19.98/15.95
11	11 ONE NIGHT ONLY *	ATLANTIC HOME ENTERTAINMENT 1010			Eton John	15.98/24.95
12	12 WHITNEY: THE VIDEOS *	ATLANTIS HOME VIDEO 4110			Britney Spears	14.98/15.95
13	13 ELEVATION TOUR 2001	ATLANTIS HOME ENTERTAINMENT 1011			U2	19.98/32.36
14	14 PRAT PARTY AT THE PANCAKE FEST *	ATLANTIS HOME ENTERTAINMENT 1014			Linkin Park	19.98/24.95
15	15 OH BABBLE LIVE IN CONCERT	ATLANTIS HOME VIDEO 4115			Aaron Carter	14.98/19.95
16	16 ALL FOR YOU	ATLANTIS HOME VIDEO 4116			Jamie Jackson	24.95 DVD
17	17 VIDEO GREATEST HITS: HISTORY	ATLANTIS HOME VIDEO 4117			Michael Jackson	14.98/24.95
18	18 THE CONCERT FOR NEW YORK CITY *	ATLANTIS HOME VIDEO 4118			Yolanda Adams	13.95/29.95
19	19 HISTORIAN IN THE ROUND IN YOUR FACE	ATLANTIS HOME VIDEO 4119			Def Leppard	24.95 DVD
20	20 A BUD LIGHT HOMECOMING VOL. 1	ATLANTIS HOME ENTERTAINMENT 1020			31 & Gloria Estefan/The New Orleans Flock	29.95/23.97
21	21 A BUD LIGHT HOMECOMING VOL. 2	ATLANTIS HOME ENTERTAINMENT 1021			31 & Gloria Estefan/The New Orleans Flock	29.95/23.97
22	22 JUMP 5	ATLANTIS HOME ENTERTAINMENT 1022			Jump 5	5.98/6.49
23	23 LIVE FROM AUSTIN, TEXAS *	ATLANTIS HOME ENTERTAINMENT 1023			Steve Ray Vaughan/Double Trouble	14.95/19.97
24	24 HISTORY ON FILM: VOLUME II	ATLANTIS HOME ENTERTAINMENT 1024			Michael Jackson	14.95/13.97
25	25 STILL UPITER LIP LIVE *	ATLANTIS HOME ENTERTAINMENT 1025			AC/DC	19.98/24.95
26	26 AND ALL THAT COULD HAVE BEEN	ATLANTIS HOME ENTERTAINMENT 1026			One Inch Hatch	19.98/32.95
27	27 CHOICES—THE MOVIE	ATLANTIS HOME VIDEO 4127			Three & Mafu	14.98/19.95
28	28 SALVIAL	ATLANTIS HOME VIDEO 4128			Tool	24.95/29.95
29	29 SUPERNATURAL LIVE *	ATLANTIS HOME VIDEO 4129			Smash	19.98/24.97
30	30 LIVE: 2001	ATLANTIS HOME VIDEO 4130			Journey	14.98/13.98
31	31 WESTWAY TO THE WORLD	ATLANTIS HOME VIDEO 4131			The Clash	13.98 DVD
32	32 THE VIDEOS	ATLANTIS HOME ENTERTAINMENT 4132			Steven Curtis Chapman	14.98 VHS
33	33 WE WILL ROCK YOU	ATLANTIS HOME VIDEO 4133			Queen	18.98/21.98
34	34 DEATH ROW UNCLUT	ATLANTIS HOME ENTERTAINMENT 4134			2Pac/2Pac Dogg	18.98/19.95
35	35 WHEN INCUIS: ATTACKS VOL. 2	ATLANTIS HOME VIDEO 4135			Incuus	14.98/19.98
36	36 LISTENER SUPPORTED *	ATLANTIS HOME VIDEO 4136			Dave Matthews Band	19.95/24.97
37	37 THE VIDEOS: 1994-2001 *	ATLANTIS HOME VIDEO 4137			Dave Matthews Band	19.95/24.95
38	38 PREDATOR 2	ATLANTIS HOME VIDEO 4138			31 & Gloria Estefan/The New Orleans Flock	29.95/21.97
39	39 IN THE PLESH... LIV	ATLANTIS HOME VIDEO 4139			Reggaetones	12.98/19.95
40	40 ALL THE WAY... A DECADE OF SONGS	ATLANTIS HOME VIDEO 4140			Online Only	19.95/24.97

LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	NUMBER 1	1 Week At Number 1	HEALTH & FITNESS	
					PROGRAM SUPPLIER & NUMBER	PRICE
1	1 THE CHURCH OF SCIENTOLOGY	ATLANTIS HOME VIDEO 4101			ATLANTIS HOME VIDEO 4101	14.95
2	2 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4102			ATLANTIS HOME VIDEO 4102	14.95
3	3 THE METABOLIC LATES: TARGET SPECIFIC	ATLANTIS HOME VIDEO 4103			ATLANTIS HOME VIDEO 4103	14.95
4	4 THE METABOLIC LATES: TONING TONIC	ATLANTIS HOME VIDEO 4104			ATLANTIS HOME VIDEO 4104	14.95
5	5 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4105			ATLANTIS HOME VIDEO 4105	14.95
6	6 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4106			ATLANTIS HOME VIDEO 4106	14.95
7	7 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4107			ATLANTIS HOME VIDEO 4107	14.95
8	8 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4108			ATLANTIS HOME VIDEO 4108	14.95
9	9 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4109			ATLANTIS HOME VIDEO 4109	14.95
10	10 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4110			ATLANTIS HOME VIDEO 4110	14.95
11	11 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4111			ATLANTIS HOME VIDEO 4111	14.95
12	12 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4112			ATLANTIS HOME VIDEO 4112	14.95
13	13 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4113			ATLANTIS HOME VIDEO 4113	14.95
14	14 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4114			ATLANTIS HOME VIDEO 4114	14.95
15	15 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4115			ATLANTIS HOME VIDEO 4115	14.95
16	16 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4116			ATLANTIS HOME VIDEO 4116	14.95
17	17 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4117			ATLANTIS HOME VIDEO 4117	14.95
18	18 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4118			ATLANTIS HOME VIDEO 4118	14.95
19	19 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4119			ATLANTIS HOME VIDEO 4119	14.95
20	20 IT'S A SMOOTH SWIM WITH THE FISHIES	ATLANTIS HOME VIDEO 4120			ATLANTIS HOME VIDEO 4120	14.95

Billboard® TOP VHS SALES™

Compiled from a national sample of retail stores and Nielsen sales reports, collected, copied, and provided by Nielsen.

RANK	WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	VHS SALES			RANKING	MARGIN
				WEEK	LAST WEEK	WEEK		
1	2	TRAINING DAY MCA/Universal Home Video 2000	Denzel Washington Ethan Hawke	2001	R	22.98		
3	3	CINDERELLA 1/2-REAMS COME TRUE Miramax Home Entertainment 2000	Animated	2002	NR	26.99		
1	1	THE HUNCHBACK OF NOTRE DAME II Miramax Home Entertainment 2000	Animated	2002	G	29.99		
4	4	THIRTEEN GHOSTS Miramax Home Video 2001	Shannen Doherty Matthew Lillard	2001	R	22.98		
5	5	LEGALLY BLONDE Miramax Home Entertainment 2000	Renee Zellweger	2001	PG-13	14.95		
6	6	MOULIN ROUGE Fox/2000	Nicole Kidman Ewan McGregor	2001	PG-13	14.98		
7	7	SHEK Miramax Home Entertainment 2001	Mila Myrs Eddie Murphy	2001	PG	24.99		
8	11	SCOOBY-DOO AND THE RELUCTANT WEREWOLF Miramax Home Entertainment/Miramax Home 1998	Scooby-Doo	2002	NR	14.95		
9	6	ATLANTIS: THE LOST EMPIRE Miramax Home Entertainment 2001	Animated	2001	PG	26.99		
10	10	SPONGE BODIES Miramax Home Entertainment 2001	SpongeBob SquarePants	2002	NR	12.95		
11	9	PETER PAN (SPECIAL EDITION) Miramax Home Video/Miramax Home Entertainment 2000	Animated	1993	G	24.99		
12	12	NAUTICAL NONSENSE Miramax Home Entertainment 2001	SpongeBob SquarePants	2002	NR	12.95		
13	13	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY Frog Studios 2001	The Wiggles	2002	NR	14.95		
14	13	LARA CROFT: TOMB RAIDER Paramount Home Entertainment 1999	Angelina Jolie	2001	PG-13	14.95		
15	12	BALTO II: WOLF QUEST Miramax Home Entertainment 2001	Animated	2001	NR	19.99		
16	24	DORA SAVES THE PRINCE Miramax Home Entertainment 2001	Dora the Explorer	2002	NR	12.95		
17	21	TOM & JERRY: MAGIC RING Warner Home Entertainment 1999	Animated	2002	NR	14.95		
18	17	BABY BOY Columbia TriStar Home Video 2001	Tyrone Giggles Snoop Dogg	2001	R	14.95		
19	15	THE PRINCESS DIARIES Miramax Home Video/Miramax Home Entertainment 2001	Anne Hathaway Julia Andrews	2001	G	22.99		
20	28	DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED) Warner Bros. 2001	Animated	2002	NR	14.95		
21	33	O BROTHER, WHERE ART THOU? Miramax Home Video/Miramax Home Entertainment 1999	George Clooney	2000	PG-13	14.99		
22	18	THE HUNCHBACK OF NOTRE DAME Miramax Home Video/Miramax Home Entertainment 1995	Animated	1996	G	29.99		
23	23	PLANET OF THE APES Miramax Home Entertainment 2001	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.95		
24	22	BOR THE BUILDER: BUSY BOR & SILLY SPU Miramax 2000 2001	Animated	2002	NR	14.99		
25	27	DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED) Warner Bros. 2001	Animated	2002	NR	14.95		
26	30	BRIDGET JONES'S DIARY Miramax Home Entertainment/Miramax Home Entertainment 2001	Renee Zellweger	2001	R	14.99		
27	26	AMERICA'S SWEETHEARTS Columbia TriStar Home Video 2001	Julia Roberts Bilby Crystal	2001	PG-13	14.95		
28	34	A KNIGHT'S TALE Columbia TriStar Home Video 2001	Heath Ledger	2001	PG-13	14.95		
29	29	THE MUMMY RETURNS Miramax Home Entertainment 2002	Brendan Fraser Rachel Weisz	2001	PG-13	22.98		
30	37	COVYOTE UGLY Miramax Home Video/Miramax Home Entertainment 2001	Piper Perabo Adrian Grenier	2000	PG-13	14.99		
31	32	SAVE THE LAST DANCE Paramount Home Entertainment 1993	Juli Stiles	2000	PG-13	14.95		
32	32	GLADIATOR Miramax Home Entertainment 2000	Russell Crowe	2000	R	19.99		
33	38	DORA THE EXPLORER: TO THE RESCUE Miramax Home Entertainment 2000	Dora the Explorer	2001	NR	12.95		
34	34	SNOW WHITE AND THE SEVEN DWARFS Miramax Home Video/Miramax Home Entertainment 2000	Animated	1937	G	19.99		
35	35	EXIT WOUNDS Miramax Home Entertainment 2001	Steven Seagal	2001	R	14.94		
36	20	DISNEY'S AMERICAN LEGENDS Miramax Home Video/Miramax Home Entertainment 2001	Animated	2002	NR	19.99		
37	31	IN LOVE AND WAR Miramax Home Video 2000	Sandra Bullock Chris O'Donnell	1996	PG-13	14.98		
38	31	DRAGONBALL Z: MAJIN BUU-DEFIANCE (UNEDITED) Warner Bros. 2001	Animated	2002	NR	14.95		
39	39	FEAL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION Miramax Home Video/Miramax Home Entertainment 2001	Ben Affleck Josh Hartnett	2002	PG-13	24.99		
40	40	BABY EINSTEIN: BABY NEWTON Miramax Home Video/Miramax Home Entertainment 2001	Animated	2002	NR	14.99		

Billboard® TOP DVD SALES™

Compiled from a national sample of retail stores and Nielsen sales reports, collected, copied, and provided by Nielsen.

RANK	WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	DVD SALES			RANKING	MARGIN
				WEEK	LAST WEEK	WEEK		
1	1	SPY GAME (WIDESCREEN) Universal Studios Home Video 2001	Denzel Washington Ethan Hawke	2001	R	22.98		
2	1	THIRTEEN GHOSTS Miramax Home Entertainment 2002	Animated	2002	NR	26.99		
3	2	TRAINING DAY Miramax Home Video 2001	Denzel Washington Ethan Hawke	2001	R	26.99		
4	4	SPY GAME (PAN & SCAN) Universal Studios Home Video 2001	Robert Redford Julia Roberts	2001	R	25.99		
5	3	SERENDIPITY Miramax Home Entertainment 2001	John Cusack Katie Holmes	2001	R	25.99		
6	6	MULHOLLAND DRIVE Miramax Home Entertainment 2001	Nicole Kidman Ewan McGregor	2001	R	25.99		
7	3	BANDITS Miramax Home Entertainment 2002	Billy Bob Thornton	2002	R	25.99		
8	5	K-PAK Miramax Home Video 2001	Kevin Spacey John Travolta	2001	R	26.99		
9	4	THE USUAL SUSPECTS Miramax Home Entertainment 1995	Stephen Baldwin Keanu Reeves	1995	R	24.99		
10	7	THE ONE Miramax Home Video 2001	Jet Li	2002	R	27.99		
11	12	JAY AND SILENT BOB STRIKE BACK Miramax Home Entertainment 1998	Jason Mewes Kevin Smith	1998	R	29.99		
12	24	THE FAIR AND THE FURIOUS Universal Studios Home Video 2001	Paul Walker Van Diesel	2001	R	26.99		
13	6	IRON MONKEY Miramax Home Entertainment 2001	Antonio Banderas Kathy Bates	2001	R	25.99		
14	14	SPYK (SPECIAL EDITION) Miramax Home Entertainment 2001	Mike Myers Eddie Murphy	2001	R	26.99		
15	15	THE LAST CASTLE Miramax Home Entertainment 2001	Robert Redford James Woods	2001	R	25.99		
16	10	JOY RIDE Paramount Home Entertainment 2002	Steve Zahn Paul Walker	2002	R	27.99		
17	17	THE MUMMY COLLECTION (WIDESCREEN) Universal Studios Home Video 2002	Brendan Fraser Rachel Weisz	2002	R	24.99		
18	15	ZOOLANDER Paramount Home Entertainment 2001	Ben Stiller	2001	R	25.99		
19	19	NAUTICAL NONSENSE AND SPONGE BUDDIES Miramax Home Entertainment 2001	Drew Barrymore Steve Zahn	2001	R	19.99		
20	13	RIDING IN CARS WITH BOYS Columbia TriStar Home Video 1998	Drew Barrymore Steve Zahn	2001	R	27.99		
21	21	ORIGINAL SIN (UNRATED) Miramax Home Entertainment 2001	Antonio Banderas Kathy Bates	2001	R	26.99		
22	20	THE WASH Miramax Home Video 2001	Dr. Dre Snoop Dogg	2001	R	24.99		
23	22	A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN) Miramax Home Entertainment 2001	Johnny Depp Jeff Bridges	2001	R	28.99		
24	21	BLADE Miramax Home Entertainment 2001	Michael Douglas	2001	R	24.99		
25	8	THE HUNCHBACK OF NOTRE DAME II Miramax Home Video/Miramax Home Entertainment 2002	Animated	2002	R	29.99		

Billboard® TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

RANK	WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	VIDEO RENTALS			RANKING	MARGIN
				WEEK	LAST WEEK	WEEK		
1	1	SPY GAME Universal Studios Home Video 2001	Robert Redford Brad Pitt	R	R	R		
2	1	TRAINING DAY Miramax Home Video 2001	Denzel Washington Ethan Hawke	R	R	R		
3	2	SERENDIPITY Miramax Home Entertainment 2001	John Cusack Katie Holmes	R	R	R		
4	2	BANDITS Miramax Home Entertainment 2002	Billy Bob Thornton	R	R	R		
5	5	THIRTEEN GHOSTS Miramax Home Entertainment 2002	Shannen Doherty Matthew Lillard	R	R	R		
6	5	RIDING IN CARS WITH BOYS Columbia TriStar Home Video 1998	Drew Barrymore Steve Zahn	R	R	R		
7	4	K-PAK Miramax Home Video 2001	Kevin Spacey John Travolta	R	R	R		
8	6	DON'T SAY A WORD Miramax Home Video 2001	Michael Douglas	R	R	R		
9	7	JOY RIDE Paramount Home Entertainment 2002	Steve Zahn Paul Walker	R	R	R		
10	8	ZOOLANDER Paramount Home Entertainment 2001	Ben Stiller	R	R	R		
11	11	THE LAST CASTLE Miramax Home Entertainment 1998	Robert Redford James Woods	R	R	R		
12	10	A.I.: ARTIFICIAL INTELLIGENCE Miramax Home Entertainment 2001	Johnny Depp Jeff Bridges	R	R	R		
13	9	HARDBALL Paramount Home Entertainment 2001	Antonio Banderas Patti LuPone	R	R	R		
14	13	REHIST Miramax Home Video 2001	Keanu Reeves	R	R	R		
15	15	RAT RACE Paramount Home Entertainment 2000	Gene Hackman Benny Davis	R	R	R		
16	16	MULHOLLAND DRIVE Miramax Home Video 2001	Amy Smart John Cusack	R	R	R		
17	17	THE ONE Columbia TriStar Home Video 2001	Lauren Holly Eric Roberts	R	R	R		
18	16	LIFE AS 5'7" HOUSE Miramax Home Video 2001	Kevin Kline	R	R	R		
19	14	THE MUSKETTE Miramax Home Video 1998	Justis Monroe Maura Seven	R	R	R		

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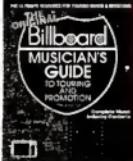


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BILLBOARD MAY 4, 2002

Latin Singer/Songwriters

Continued from page 1

verable musical traditions in Latin music—albeit with a twist.

Sanz is the senior statesman of a rising crop of Spanish-language singer-songwriters who are finding success in the U.S. They include veterans that are finally getting airplay—like Cubans Amaury Gutiérrez and Francisco Céspedes and Spain's Rosana—to such rising talent as Colombian Juanes (nominated for seven Latin Grammys) and, more recently, fellow countryman Cabas, Cuban-American Jorge Moreno, Peruvian Gian Marco, and multinational trio Bacilos.

And unlike their predecessors, including Joaquin Serrat, Silvio Rodríguez, and Joaquin Sabina—revered authors whose lyrics are often of a social and political slant—these new *cantautores* (singer-songwriters) have managed to remain true to the genre's authentic spirit while singing mostly about love and mixing in a variety of musical styles not usually associated with the singer-songwriter concept.

"I'm not interested in being so obvious [in my lyrical content]," says 24-year-old Cabas, whose music is a mix of traditional Colombian folklore with rock and who plays piano and percussion. "I think Latin rock is too obvious. I think *canción de protesta* [the protest songs of the '60s and '70s] is too obvious—just like a lot of tropical music that pretends to be sensual is actually vulgar. I think music is a beautiful language that can reach people's hearts, but I don't like to give it that way. I like it that easily. I want to make them think."

The songs on Cabas' debut album, *Cabas* (EMI), are, for the most part, upbeat tracks that on the surface appear to deal almost exclusively with partying and romance in colloquial terms. But a closer look reveals double-entendres and layers of meaning beneath the simplicity.

"I do see a new generation, from teenagers to people in their late 20s, who write with criteria," says Universal Music Latino A&R director Eddie Fernández, whose roster of new singer-songwriters includes Puerto Rican Ally Jih and Ignacio Peña. "They are new people who speak in a youthful and normal manner. There will always be 'deep' authors like Serrat. Amaury Gutiérrez is a great poet. But there are [younger people] who have something to say in their particular fashion."

As information is made more available and technology makes the process of recording demos simpler, Fernández and others have seen a surge in aspiring singer-songwriters, coinciding with a time when many execs are clamoring for "real" acts as an alternative to fabricated pop.

"Generally speaking, more and more, we see people coming to us who are 'self-contained'—who can interpret their own material and do it very well," says EMI Music Publishing Latin

America managing director Nestor Casón. "That we can find a space for them in the market is another thing."

"What I think distinguishes us is we try to develop artists," Casón continues. "If someone comes to us who's an amazing singer but doesn't compose, and we like him very, very much, we might recommend him to someone, but we wouldn't be involved."

If the U.S. has a singer-songwriter tradition that can be traced down from Woodie Guthrie to Bob Dylan to Bruce Springsteen, Latin America and Spain have their own genealogy of multiple-generations representatives, from Serrat, Rodríguez, and Pablo Milanes to Sabina, Fito Páez, and Ricardo Arjona.

In every case, what distinguishes the singer-songwriter is not always a superlative voice, good guitar chops, or good looks, but the ability to take his or her own material (assuming it's quality material) and interpret it in such a powerful manner that it overrules any other considerations.

Spanish-language music has always had an audience avid for singer-songwriters, and such artists as Francisco Céspedes, Alejandro Lerner, Rosana, and



Fito Páez are fixtures at the top of the charts from Argentina to Spain. However, in the U.S., that style has had a tougher time in the marketplace, due in part to lack of airplay—although there are notable exceptions, including Sanz, Guatemalan Ricardo Arjona (whose last album, *Galería Caribe*, on Sony, sold close to 1 million copies worldwide), and Venezuelan Franco De Vita.

"Some of these artists are platinum artists in their countries, but just doesn't translate to sales here," says Trans World Entertainment Latin buyer Marc Woodard. "It's not lack of label support. These are great albums, but unfortunately, there's limited radio play, and it doesn't help sales."

Still, Woodard has seen good sales for Juanes—whose upcoming album is due May 21 on Universal—and most recently for Sin Bandera, a Mexican duo signed to Sony whose eponymous first album debuted at No. 38 on the *Billboard* Top Latin Albums chart last month.

In May, BMG U.S. Latin is releasing *Bohemia Enamorada*, the solo debut album of Cuban Donato Poveda, better-known by his first name and as a songwriter for others (including Chayanne), as well as half of the singer-songwriter duo Donato y Estefano, a hit act in the '90s.

Now, Donato has recorded an al-

bum that includes previously unreleased tracks and some previously recorded by others. Donato says timing was an issue. When he first arrived in the U.S. in 1991, there was a culture of singer-songwriters in the English language, but in Spanish, the style wasn't widely accepted.

"I had to become a songwriter for other people," he says. "Now, [this album] comes as a surprise, as do peo-



ple's reactions to singer-songwriters, and I've done an album that's truly pleased me. It's totally uninhibited."

And because Donato can write hits, it has commercial appeal. "There isn't an artist like this," says BMG managing director Adrian Posse, who is aiming for top 10 placement in the charts. "This is Cuban pop."

SOCIAL COMMENTATORS

The term "singer-songwriter"—or "cantautor" in Spanish—has long been associated with social content, especially when coming from countries that have seen political and social upheaval, such as Cuba, Argentina, and Chile. But these days, social content is only one aspect of the current singer-songwriter movement.

"The cantautor is someone who writes and sings his own songs," says Gutiérrez, who is signed to Universal Music. "In my case, writing music is a spiritual need. When people talk about



a cantautor, they always give the term an ideological connotation. But ideology is not only political. People always think of Silvio Rodríguez, Joaquin Sabina, and Bob Dylan. But there are other songwriters like Lenny Kravitz and Caetano Veloso who are of incredible quality. I would like to be among those."

A Cuban exile who emigrated to Mexico, Gutiérrez could find plenty of political and social issues to sing

about, and he admits that musically (not ideologically) he comes from the same tradition as Silvio Rodríguez and Pablo Milanes—the best-known exponents of Cuba's *nueva trova* movement, which developed after the 1959 revolution and is highly politicized in content.

But Gutiérrez prefers to sing about romance and relationships, themes of the original Cuban trova movement. "I think it's a question of time periods," he says. "I know songwriters who do talk [about social issues] in their songs, but we're living in a time when music is less politicized. And it doesn't mean we have no problems in the world. The world has changed since Sept. 11. But musically speaking, we're at a different moment."

In Casón's experience, songs of social discontent keep coming his way, but they're approached differently.

"These new creative generations seem to be more interested with seeing and finding love," he says. "They don't only sing to love and flowers but use love to express other situations. It's like a universal love that goes way beyond a couple's love for each other."



An example of this approach would be Colombian Juanes, who won three Latin Grammys with "Fíjate Bien" (Pay Good Attention), a tale of caution in a war-torn country that contains the lyric "Pay attention when you walk, don't let a mine destroy your feet."

In his new single, "A Dios le Pido" (I Pray to God), a more upbeat Juanes thanks God for love. "That my eyes wake up to the light of your gaze, I pray to God, that my mother remembers me and my father doesn't die, I pray to God." Juanes says its more positive slant reflects his generally more upbeat approach to life after "Fíjate Bien."

"What I live, I give back in the songs," he says. "And my vision of life has changed. And life is beautiful, and one must take advantage of it. For example, not having my mother and my family with me is hard, but now, instead of getting down about it, I feel happiness, and I want to write a song that shouts that."

On the other hand, because his songs are his life and his life is in Colombia, Juanes continues to write about what he sees around him. His upcoming album features the track "Juan," the story of a homeless child. Although the lyrics are well-crafted and eloquent, there's nothing obvious or preachy in the story. This less

judgmental attitude reflects a new generation that's perhaps more honest with itself in assessing what it can truly do with music.

"I consider myself a person who can give opinions, but not sing," says Gian Marco, whose album *A Tiempo*, a collection of extremely romantic songs, was recently released on Crescent Moon. "When you have \$3 [million] or \$4 million in the bank, you really can't be throwing slogans around so the people will rise looking for something you already have."

Marcó quickly points out that he doesn't have that kind of money, but he says, "I'll give you an example: Coming from Peru, my reality was of a society absolutely overwhelmed by terrorism and political corruption. I could release an album of songs dealing only with things like that. But I wouldn't take it as a commercial medium to sell my songs or sell albums, I'd rather be more human."

These singer-songwriters are also conscientiously looking to make music that expands the Latin pop box. "I do see a big difference between the singer-songwriter and the singer in the sense that it's more real, it's less of a production and less of the glitz and studio magic," says Jorge Moreno, who released his debut, *Moreno*, last fall on Maverick Music after shopping his demos for seven years.

"There's nothing wrong with that. Some performers are incredible at what they do. But I think that lately, producers are very much the stars, and the artists are just their medium. Usually it's the same formula of the producer, and that's great. But I believe very much that the artist should have a lot of creative pull in the studio."

Moreno—who has a distinctive, raspy voice—also plays music that blends a wide range of influences and defies definition, much like Juanes, Cabas, Los Bacilos, or Peruvian Pepe La4. Cabas, he prefers to say his compositions are tropical or Caribbean-based as opposed to salsa-based—a genre both musicians feel has hit a sort of creative dead end.

"I think of us as a group," he says. "I think we should all unite and start a new category of Latin music. I would call it 'tropical rock, electronic, cumbia, and alternative.'

Regardless of where the music takes them, none of these artists have considered an alternative to making music from themselves and for themselves with the hope that someone finds it appealing.

"The thing is, I don't understand the other role [that of being only an interpreter]," Cabas says. "You have to have an almost magical quality to take something that's not yours and make it wonderful. But I think there are people who have the need to express what they have through music or else they die. And if it works, it's a prize in life to do what you want and have people like it."

"I honestly don't see enough label support, either for this kind of artist or for developing artists," Ritmo Latino head buyer Alberto Uribe says. "When he becomes a multi-platinum act in Europe, and then he's seen as something productive. The audience does exist here. What doesn't exist is confidence in this new type of artist."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter.

SOMETHING TO CROW ABOUT. Sheryl Crow enjoys a career-best week, as her new *Crown, Crown* fetches the largest sales week of her career while earning her highest rank ever on The Billboard 200. Her fourth studio album and her fifth overall opens at No. 2 with 185,000 units, missing the top slot by only 5,000 units.

Prior to this, her best week and highest chart peak both belonged to her 1993 breakthrough album, *Tuesday Night Music Club*, which sold 144,000 copies during Christ-

mas week of 1994 and reached its highest rank, No. 3, in the March 25, 1995, issue after she won two big Grammy awards. Her third album, 1988's *The Global Sessions*, garners Crow's previous best opening week chart position: 123,000 units started that title at No. 5.

Edging Crow with 190,000 units is *Ashanti*, who rules The Billboard 200 for a third week despite a 23% sales decline. She maintains her monopoly of No. 1 on The Billboard Hot 100, Top R&B/Hip-Hop Albums, and Hot R&B/Hip-Hop Singles & Tracks.

PERSPECTIVE: A note to those reporters in the consumer press who have sought to minimize *Ashanti's* early sales success because her label discounted her album during its first two weeks: It is typical, rather than unusual, that an in-demand album is sale-priced when it is first released. It's also not unique to see never acts introduced at lower sales points, though it's true that Island Def Jam Music Group tried new terms and practices to discount *Ashanti* at retail.

Aggressive marketing aside, the notion that *Ashanti's* numbers were contrived entirely via discounting is absurd. Even at a bar-gain price, an album cannot sell more than a half-million units in one week—and 941,000 in three weeks—unless consumers like what they've heard of that artist. As this writing goes, *Ashanti* can lead a horse to water, but you can't make him drink.

SLOW GOING: Album sales trail those of the same week in 2001, continuing a trend that we've seen all year, but album volume is also down 3.8% from that of the previous week (see *Market Watch*, page 6). In this soft climate, The Billboard 200's Greatest Gainer and Pacesetter each win this issue's chart awards with gains of less than 5,000 units.

The largest unit increase belongs to No.



by Geoff Mayfield

Doubt's *Rock Steady* (36-25, 35,000 units), which rallies a gain of 4,800 pieces. The album's lead single, "Hey Baby," is featured on a TV promo for the NBA playoffs, but InterScope says the up-tick—with gains registered in most East Coast markets—reflects an eager reception for current track "Hella Good." In its third week on the all-formats Hot 100 Airplay chart, the song zips 39-26, with an audience of 423,000, up 28%. It's No. 6 on MTV, with 29 plays.

A 4,000-unit gain garners the percentage-based Pacesetter award for country rascal Brad Paisley (112-67, up 41%), who has hooked a hit with "I'm Gonna Miss Her" ("The Fishin' Song") from his latest effort, *Part II*. The song advances 17-14 on Hot Country Singles & Tracks, and it's catching eyeballs on cable's CMT and GAC.

At least one department store chain has Paisley's album sale-priced. Its mass merchant numbers increase by 56% over the prior week, as that segment accounts for more than 75% of his current total.

PATIENCE PAYS: In an era when labels are often accused of being impatient in the arena of artist development, note the *Heatseekers* chart, where *Res*, with an album released last June, climbs 11-1 with her best sales week to date. Looks like MCA is being rewarded for resisting the temptation to either force-feed the album last year or pull the plug before *How I Do* could establish traction.

With her "They Say Vision" getting nibbles from top 40 formats, MTV, and VH1, the album's 25% gain yields a 2170-119 leap on The Billboard 200. A sale-price campaign at Best Buy fuels the advance, but *Res* is gaining steam at other big chains, too.

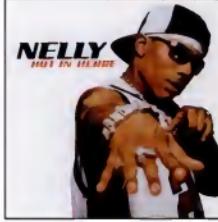
AND: On course for an opener of around 250,000 units, *Kenny Chesney's* new album looks like the next Billboard 200 champ. It would be the third country album to scale the chart in 2002... *Josh Groban* continues to squeeze sales from his 2001-2002 profile (12-8, up 8%). He also visited *Rosie O'Donnell* April 16, and 2002 took a few minutes from its April 19 broadcast to recap the dramatic 121-12 advance he made last week after his appearance on that show... An April 13 visit to *Saturday Night Live* escorts *Andrew W.K.* to the top half of The Billboard 200 (110-84, up 20%), a jaunt the removes him from *Heatseekers*.

Singles Minded.



by Silvio Petrucciani, Minal Patel, Wade Jessie

'HERRE' IS HOT: Nelly bows at No. 43 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 49 on The Billboard Hot 100 with "Hot in Herre," earning this week's Hot Shot Debut on both charts. It is his all-time best debut on either



of these charts and the second-highest debut this year on the R&B Singles & Tracks chart, behind Brandy's "Full Moon," which came in at No. 35 three weeks ago. On the Hot 100, it's the third-highest debut this year, following B2K's "Uh Huh," which entered at No. 43, and Brandy's "What About Us?" which came in at No. 42.

"Herre" posts audience totals of 10.3 million at R&B radio and 30 million overall. Nelly is also featured on *N Sync's* "Girffriend" (No. 8 on the Hot 100 and No. 27 on R&B). "Herre" debuted on AOL Music's First Listen feature April 15, drawing more than 760,000 streams (a record for the site). The track is from his sophomore project, *Nellyville*, which will hit retail June 25.

MISSING IN ACTION: Craig David's "7 Days" fell off the Hot 100 last issue. With that departure, there were no U.K. acts on the chart—a rare occurrence that continues on the current chart (although Australian Kylie Minogue, a U.K.-signed act, is at No. 24). An extensive report in the next issue of *Billboard* will continue the magazine's ongoing examination of how British music is faring in the U.S. market.

LUV GROWS: While "What's Luv" by Fat Joe Featuring *Ashanti* remains stuck at No. 2 on the Hot 100 for a fifth week (trailing *Ashanti's* "Foolish" for three of those weeks), it continues to expand its audience total. A 3.5 million jump brings the track's weekly sum to 135.5 million, breaking its own record—set only a week ago—for the largest Hot 100 audience by a rap title. Prior to "Luv," Shaggy's "I'll Wasn't Me" featuring Ricardo "RikRok" Ducent set the rap-track mark, with 127 million listeners in the Jan. 20, 2001, issue.

Another chart record that seems destined to fall by the wayside is the all-time audience mark, currently held by *Usher's* "U Got It Bad" at 149.9 million. *Ashanti's* "Foolish" checks in with 148.9 million listeners this issue, bringing her within a hair of the mark. "Foolish" gains 7 million listeners. A rise next week of slightly more than 1 million is well within the realm of possibilities.

ON THE BUS: Kenny Chesney and Phil Vassar have the pleasure of charting singles in the top five on Hot Country Singles & Tracks while at the same time bowing with follow-up singles in the chart's lower rungs. Although a rarity in recent years, such a fast wasn't unusual during country's early '90s boom period, but even then it was typically accomplished only by a small group of the format's hottest acts.

With 5,148 detections, Chesney's "Young" dips 2-3, while Vassar's "That's When I Love You" logs 4,870 plays and dips 3-5. Conversely, Chesney's "The Good Stuff" takes Hot Shot Debut applause at No. 52, while Vassar's "American Child" starts at No. 55. "Stuff" is the second single from Chesney's *Not Short, Not Shallow, No Problems* set, which is likely to debut at No. 1 on next issue's *Billboard* 200. "American Child" is the title track from Vassar's sophomore set, due Aug. 6.

After previous stints as an opening act, Chesney is currently headlining his first major tour. Other acts on the bill include Vassar and Carolyn Dawn Johnson.

Falling off the chart after 25 non-consecutive weeks is "I Am a Man of Constant Sorrow" by the Soggy Bottom Boys. After peaking last issue at No. 35, "Sorrow" is removed from the chart, as it drops 19 detections from last week's total. Songs below No. 20 that have appeared on Country Singles & Tracks for more than 2 weeks are removed from the chart once they post a decline.

ROCK AND CRAWL: The rock charts continue to be tough to climb, as another record is set for longest crawl to No. 1. Last reached *Nickelback's* "Too Bad" finally reached No. 1 on Mainstream Rock Tracks in its 20th week, where it remains. This is the second time this year that a new record has been set at Mainstream Rock, as *Codsmack's* "Awake" held the short-lived prior mark with a 17-week track set when it hit the summit in the Feb. 3 issue.

It was only three weeks ago that *Jimmy Eat World's* "The Middle" rose to No. 1 on Modern Rock Tracks in its 23rd chart week, setting a new mark for time required to reach that chart's summit.

Additional reporting by Anthony Colombo in New York.

LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	PEAK WEEK	LAST WEEK	PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
98	93	73	VARIOUS ARTISTS ▲	Never Say Die	2	149	150	149	BOARDS & DUNN	ASTRA/NASCAR (REPRISE 11/10/00)	Steers & Stripes
99	84	59	SONGTHIEF	Queens Of The Demned	28	150	153	150	VARIOUS ARTISTS	ASTRA/NASCAR (REPRISE 11/10/00)	Grammy Nominees 2002
100	98	109	TRIX TURNER	Trix Turner	98	151	155	142	YOLANDA ADAMS	ELCTRN (ARMED 11/10/00)	Believe
101	88	63	SOUDIOTRICK	Resident Evil	24	152	153	144	ALIEN AKT FARM ▲	ASTRA/NASCAR (REPRISE 11/10/00)	ANTHology
102	117	95	BLINK-182 ▲	Take Off Your Peants And Jacket	1	153	123	319	THE CORRS	WEA/ATLANTIC (REPRISE 11/10/00)	Live Phish 88: 7/10/90 E. Centere, Camden, New Jersey
95	97	27	FAITH EVAN ▲	Faithfully	14	154	124	154	PHISH	EGO/ATLANTIC (REPRISE 11/10/00)	Live Phish 88: 7/10/90 E. Centere, Camden, New Jersey
104	102	86	HATEBREED	Perverseness	50	155	152	153	LONESTAR ▲	EMI (ATLANTIC 11/10/00)	I'm Already There
105	94	90	SHARON	No Half Steppin'	44	156	173	160	GOORIN BROTHERFOOT	EMI (ATLANTIC 11/10/00)	Complete Greatest Hits
106	115	115	TRAVIS TRITT ▲	Down The Road I Go	51	157	148	105	NEWSBOYS	SPARROW (10/11/00)	Thrive
107	100	78	DESTINY'S CHILD	This Is The Remix	29	158	141	130	CHRIS BAAK	EMI (ATLANTIC 11/10/00)	Always Get Tonight
108	114	116	NEILY ▲	County Grammar	1	159	160	169	IMX	EMI (ATLANTIC 11/10/00)	IMX
109	119	101	VARIOUS ARTISTS ▲	Songs 4 Worship — Shout To The Lord	51	160	140	127	PLATE OF CHIPS	EMI (ATLANTIC 11/10/00)	Obvious
110	139	136	TM MCGRAW ▲	Greatest Hits	4	161	179	152	SONGTRACK	EMI (ATLANTIC 11/10/00)	State Property
111	71	71	ROCK STEINER	Then Comes The Night	71	162	158	136	VARIOUS ARTISTS ▲	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	40
112	134	153	WILLIE NELSON	The Great Divide	43	163	161	167	REBECCA ST. JAMES	EMI (ATLANTIC 11/10/00)	Worship God
113	113	33	MARTINA MCBRIDE ▲	Greatest Hits	5	164	131	—	INTO	EMI (ATLANTIC 11/10/00)	Senses
114	127	107	JOE ▲	Better Days	32	165	177	171	JAGUAR WRIGHT	METHE (HOBSON 11/10/00)	Deceitful Deceitless And Decisions
115	123	145	KENNY CHESNEY ▲	Greatest Hits	13	166	171	146	FABOLOUS ▲	EMI (ATLANTIC 11/10/00)	Ghetto Fabulous
116	107	93	ANN NESBY	Put It On Paper	62	167	165	—	THE TEMPTATIONS	EMI (ATLANTIC 11/10/00)	My Girl: The Very Best Of The Temptations
117	118	98	IN SYNC ▲	Celebrity	1	168	164	—	TRICK PONY ▲	EMI (ATLANTIC 11/10/00)	Trick Pony
118	105	94	THE CALLING ▲	Camino Palmero	36	169	151	114	SONGTRACK	EMI (ATLANTIC 11/10/00)	The Lord Of The Rings: The Fellowship Of The Ring
119	170	200	RES	How I Do	119	170	166	162	GEORGE STRAIT	EMI (ATLANTIC 11/10/00)	The Best Of George Strait: 20th Century Masters The Millennium Collection
120	142	135	ROB STEWART ▲	The Very Best Of Rob Stewart	40	171	162	131	DMX ▲	EMI (ATLANTIC 11/10/00)	The Great Depression
121	124	117	ALISON KRAUSS + UNION STATION ▲	New Favorite	35	172	164	189	ANDREA BOCELLI ▲	EMI (ATLANTIC 11/10/00)	Celi Bi Toscana
122	116	116	TRAIN ▲	Drops Of Jupiter	6	173	176	164	LENNY KRAVITZ ▲	EMI (ATLANTIC 11/10/00)	Greatest Hits
123	132	129	INFAMOUS MOB	Special Editions	118	174	165	134	SONGTRACK	EMI (ATLANTIC 11/10/00)	Movie Roger 2
124	130	123	MICHAEL JACKSON ▲	Invincible	1	175	—	—	INJECTED	ISLAND (EMI 11/10/00)	Burn It Black
125	157	158	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	125	176	180	163	SONGTRACK	EMI (ATLANTIC 11/10/00)	The Fast And The Furious: More Fast And Furious
126	122	106	JENNIFER LOPEZ ▲	JLo	1	177	182	79	CHRIS CAGLE ▲	CAPITOL (ATLANTIC 11/10/00)	Play It Loud
127	111	100	INDIGO GIRLS	Beacon You	30	178	187	184	STEVEN CURTIS CHAPMAN	EMI (ATLANTIC 11/10/00)	Declaration
128	NEW	59	PHISH	Live Phish 87: 8/14/93 World Music Theatre, Tinley Park, Illinois	126	179	101	—	PATTY GRIFFIN	EMI (ATLANTIC 11/10/00)	1000 Kisses
129	116	102	GARTH BROOKS ▲	Scarecrow	1	180	175	168	PINK FLOYD ▲	EMI (ATLANTIC 11/10/00)	Echoes — The Best Of Pink Floyd
130	128	128	DAVE MATTHEWS BAND ▲	Everyday	1	181	168	154	LEANN RIMES ▲	CAPITOL (ATLANTIC 11/10/00)	I Need You
131	147	148	LIL' J	All About That	131	182	154	108	COREY	EMI (ATLANTIC 11/10/00)	I'm Just Corey
132	159	93	GARY ALLAN	Alright Guy	39	183	123	—	VARIOUS ARTISTS	EMI (ATLANTIC 11/10/00)	Devil Hits 2002: 15 Of The Year's Best Devilish Numerical Artists And Song
133	108	87	4	Down	44	184	145	111	NATALIE IMBRUGLIA	EMI (ATLANTIC 11/10/00)	White Lilies Island
134	129	125	THE STROKES ▲	Is This It	33	185	135	—	WOODY ROCK	EMI (ATLANTIC 11/10/00)	Soul Music
135	137	122	SADE ▲	Lovers Live	10	186	143	120	EAZY-E ▲	EMI (ATLANTIC 11/10/00)	Impact Of A Legend
136	136	137	JAY-Z ▲	The Blueprint	1	187	192	190	PETE YORN ▲	EMI (ATLANTIC 11/10/00)	musichordemengiegar
137	197	—	FIVE FOR FIGHTING ▲	America Town	54	188	172	174	TENACIOUS D	EMI (ATLANTIC 11/10/00)	Treasures 3
138	109	5	PHISH	Down It: A Bustin' Up Your Hedgerow...	44	189	167	113	JAGGED EDGE ▲	EMI (ATLANTIC 11/10/00)	Jagged Little Thrill
139	77	—	VARIOUS ARTISTS	Passion: Our Love Is Loud	77	190	153	126	KILLA BEEZ	EMI (ATLANTIC 11/10/00)	Wu-Tang Productions Present: Kill Bees — The Stong
140	146	140	THE BEATLES ▲	1	191	149	147	SONGTRACK	EMI (ATLANTIC 11/10/00)	All About The Benjamins	
141	NEW	1	PHISH	Live Phish 05: 6/26/95 Townshend Family Park, Townshend, Vermont	141	192	191	178	STING ▲	EMI (ATLANTIC 11/10/00)	... All This Time
142	185	160	MOBB DEEP ▲	Infamy	22	193	190	182	JO DEE MESSINA ▲	EMI (ATLANTIC 11/10/00)	Born
143	130	133	PETE PABLO ▲	Diary Of A Sinner: 1st Entry	13	194	181	—	LUTHER VANDROSS ▲	EMI (ATLANTIC 11/10/00)	Luther Vandross
144	104	2	QUARASHI	Jinx	104	195	121	—	CHRIS LEDOUX	CAPITOL (ATLANTIC 11/10/00)	Afro The Storm
145	NEW	1	PHISH	Live Phish 11: 11/17/97 McNichols Sports Arena, Denver, Colorado	145	196	199	193	JANET ▲	CAPITOL (ATLANTIC 11/10/00)	All For You
146	161	117	FLAW	Through The Eyes	141	197	189	143	THIRD DAY	EMI (ATLANTIC 11/10/00)	Come Together
147	NEW	1	PHISH	Live Phish 10: 6/22/94 Veterans Memorial Auditorium, Columbus, Ohio	147	198	182	130	JAY-Z	EMI (ATLANTIC 11/10/00)	MTV Unplugged
148	125	104	JARS OF CLAY	Revelationtheatre	28	199	190	—	SONGTRACK	EMI (ATLANTIC 11/10/00)	Hardball
149	200	—	—	—	200	199	—	—	SUM 41 ▲	EMI (ATLANTIC 11/10/00)	All Killer No Filler

MAY 4, 2002		Billboard TOP BLUES ALBUMS	
LAST WEEK	ALBUM	IN PRINT / NUMBER OF DISTRIBUTING LABEL	TITLE
1	PEGGY SCOTT-ADAMS	1 (1) NUMBER 1 (1)	5 Weeks Number 1 Hot & Blues
2	ROBBEN FORD		Blue Moon
3	VARIOUS ARTISTS	Comin' At You	Red Wine & Blues
4	B.B. KING & ERIC CLAPTON ▲	1 (1)	Hiding With The King
5	VARIOUS ARTISTS	Comin' At You	Get The Blues!
6	DELBERT McCLINTON	1 (1)	Nothing Personal
7	ETTA JAMES	1 (1)	Love Songs
8	STEVE RAY VAUGHAN AND DOUBLE TROUBLE		Live At Montreux 1982 & 1985
9	LITTLE CHARLIE & THE NIGHTCATS		That's Right!
10	TAB BENHOT	To My Last Entomologie	Wetlands
11	ROUNDTACK		Big Bad Love
12	BUDGY GUYY	1 (1)	Sweet Tee
13	VARIOUS ARTISTS	Comin' At You	Pure Blues
14	GARY MOORE		The Best Of The Blues
15	JIMMIE VAUGHAN		Do You Get The Blues?

8	CAPLETON "I'm Still Here"	Still Daze
7	DAMIAN "JR. GONG" MARLEY "Ain't No Mountain High Enough"	Halfway Tree
6	BOB MARLEY "African Queen"	Send My Soul
9	VARIOUS ARTISTS "Dancehall Queen"	Raggae Raggae Raggae 16
10	SANCHEZ "I'm Still Here"	Stay On My Mind
12	VARIOUS ARTISTS "Dancehall Queen"	Raggae Gold 2001
13	BOB MARLEY AND THE WAILERS "I'm Still Here"	Exodus (Deluxe Edition)
15	BUJU BANTON "I'm Still Here"	Ultimate Collection
14	VARIOUS ARTISTS "I'm Still Here"	The Biggest Raggae Dancehall Anthems 2001
11	VARIOUS ARTISTS "I'm Still Here"	Strictly The Best 28

MAY 4, 2002		Billboard TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	FINDS ADD	ARTIST / IMPRINT / PUBLISHER/DISTRIBUTING LABEL
1	1		KIRK FRANKLIN • <small>COMING HOME</small>
2	3		MICHELLE WILLIAMS • <small>LOVING YOU ISN'T EASY</small>
3	2		YOLANDA ADAMS • <small>FAITH UNLEASHED</small>
4	1		VARIOUS ARTISTS • <small>REDEMPTION: THE ULTIMATE GOSPEL COLLECTION</small>
5	5		DONNIE MCCLURKIN • <small>REMEMBER</small>

MAY 4, 2002		Billboard® TOP WORLD ALBUMS™		
LAST WEEK	ARTIST / RECORD & NUMBER / DISTRIBUTING LABEL	15 WEEKS ON CHART	NUMBER 1	TIME
1	BAHA MEN LITTLE BIGGER PLANET	15	NUMBER 1 (12)	4 Weeks At Number 1 Move It Like This
2	ANGELIQUE KIDJO VIRGIN	10		Block Ivory Soul
3	THE CHIEFTAINS VIRGIN	10		The Wide World Over: A 40 Year Celebration
4	SOUNDTRACK MCA/WEA	10		Moscow Windbag
5	PAT MONTENEGRO KONTOR	10		Desireline
6	DAVID VISAN LITTLE BIGGER PLANET	10		Buddha-Ber IV
7	BAHA MEN 4 LITTLE BIGGER PLANET	10		Who Let The Dogs Out? (2002)
8	ANTHONY KLEIN/RONAN TYNAN/TINIE WRIGHT MCA/WEA	10		The Irish Tenors Eli Eli
9	SOUNDTRACK	10		Amelia
10	ISRAEL KAMAKAWIWO'OLE VIRGIN	10		Alone In The World
11	VARIOUS ARTISTS VIRGIN	10		Latin Groove
12	SOUNDTRACK	10		Black Hawk Down
13	JOHN McDERMOTT VIRGIN	10		A Time To Remember
14	MANU CHAO #	10		Práximamente. Expresso
15	VARIOUS ARTISTS	10		Would I Love You

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Top selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

HEATSEEKERS.

LAST WEEK	WEEKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
				CURRENT WEEK	WEEKS AGO
11	16	RES RESIDENTIAL (11/13/10)	NUMBER 1/GREATEST GAINER	I Was In Love	How I Do
5	2	INFAMOUS MOBB INFAMOUS MOBB (11/13/10)	Special Edition	Special Edition	Special Edition
8	7	DAASHBOARD CONFESSIONAL DAASHBOARD CONFESSIONAL (11/13/10)	The Places You Have Come To Fear The Most	The Places You Have Come To Fear The Most	The Places You Have Come To Fear The Most
6	5	LIL J LIL J (11/13/10)	All About J	All About J	All About J
2	—	QUARASHI QUARASHI (11/13/10)	Through The Eyes	Through The Eyes	Through The Eyes
9	3	FLAW FLAW (11/13/10)	Susene	Susene	Susene
4	—	INTOCABLE INTOCABLE (11/13/10)	Burn In Black	Burn In Black	Burn In Black
1	26	17 INJECTED 17 INJECTED (11/13/10)	Play It Loud	Play It Loud	Play It Loud
13	11	CHRIS CAGLE ♫ CHRIS CAGLE (11/13/10)	1000 Kisses	1000 Kisses	1000 Kisses
1	—	PATTY GRIFFIN PATTY GRIFFIN (11/13/10)	Soul Music	Soul Music	Soul Music
11	18	WOODY ROCK WOODY ROCK (11/13/10)	musicforthemorningafter	Belly Of The Sun	Thug Misses
15	14	PETE YORKE ♫ Pete Yorke (11/13/10)	The Guest	Reincarnated	My Time
7	8	CASSANDRA WILSON CASSANDRA WILSON (11/13/10)	Superkarla	Black Ivory Soul	beautiful
19	21	KHIA FEATURING DSD KHIA FEATURING DSD (11/13/10)	Reincarnated	Reincarnated	Reincarnated
24	4	PHANTOM PLANET PHANTOM PLANET (11/13/10)	My Time	My Time	My Time
17	9	COURSE OF NATURE COURSE OF NATURE (11/13/10)	the fakesoundofprogress	the fakesoundofprogress	the fakesoundofprogress
33	—	918 918 (11/13/10)			
35	—	CHOOBANK CHOOBANK (11/13/10)			
19	—				
47	38	BRENT JONES & T.P. MOBB BRENT JONES & T.P. MOBB (11/13/10)			
23	22	ZOE GIRL ZOE GIRL (11/13/10)			
10	—	MEDESKI MARTIN AND WOOD MEDESKI MARTIN AND WOOD (11/13/10)			
29	12	MUSHROOMHEAD MUSHROOMHEAD (11/13/10)			
34	13	LOSTPROPHETS LOSTPROPHETS (11/13/10)			
25	21	VICENTE FERNANDEZ VICENTE FERNANDEZ (11/13/10)			Historia De Un Idolo Vol. 2
20	—	TONEX TONEX (11/13/10)			O2
17	12	FACE TO FACE FACE TO FACE (11/13/10)			How To Run Everything
21	19	CHAYANNE CHAYANNE (11/13/10)			Grandes Exitos
24	10	DONALD LAWRENCE & THE TRI-CITY SINGERS DONALD LAWRENCE & THE TRI-CITY SINGERS (11/13/10)			Go Get Your Life Back
22	18	RACHAEL LAMPA RACHAEL LAMPA (11/13/10)			Kaleidoscope
21	—	STEVE AZAR STEVE AZAR (11/13/10)			Watkin' On Joe
31	20	THURSDAY THURSDAY (11/13/10)			Full Collapse
27	26	ABANDONED POOLS ABANDONED POOLS (11/13/10)			Humanistic
14	—	ACQUIRE THE FIRE ACQUIRE THE FIRE (11/13/10)			Unshakeable
25	—	RAMON AYALA Y SUS BRAVOS DEL NORTE RAMON AYALA Y SUS BRAVOS DEL NORTE (11/13/10)			El Numero Cien
26	44	CHINO BOTTI CHINO BOTTI (11/13/10)			Night Sessions
27	—	STEVE GREEN STEVE GREEN (11/13/10)			Waves In Time
30	25	KURT CARR & THE KURT CARR SINGERS KURT CARR & THE KURT CARR SINGERS (11/13/10)			Awesome Wonders
39	37	KASEY CHAMBERS KASEY CHAMBERS (11/13/10)			Barricades & Bricks
36	29	AND YOU KNOW US BY THE TRAIL OF DEAD AND YOU KNOW US BY THE TRAIL OF DEAD (11/13/10)			Source Tags & Codes
41	16	THE JON SPENCER BLUES EXPLOSION THE JON SPENCER BLUES EXPLOSION (11/13/10)			Plastic Fang
42	27	STARSAILOR STARSAILOR (11/13/10)			Love Is Here
37	23	SR CHARLES JONES SR CHARLES JONES (11/13/10)			Love Machine
32	15	CUSTOM CUSTOM (11/13/10)			Fast
15	—	THE HIVES THE HIVES (11/13/10)			Veni Vidi Vicius
42	47	LOS ANGELES AZULES LOS ANGELES AZULES (11/13/10)			Alas Al Mundo
47	—	ZERO 7 ZERO 7 (11/13/10)			Simple Things
45	31	EL NINO EL NINO (11/13/10)			Revolution/Revolution
43	43	ALEXANDER PIRES ALEXANDER PIRES (11/13/10)			Alexandre Pires
20	—	JOE PACE & THE COLORADO MASS CHOIR JOE PACE & THE COLORADO MASS CHOIR (11/13/10)			Glad About It

MAY 4
2002

Billboard TOP INDEPENDENT ALBUMS

3. A draft completed from a written example of what more must be done and entered when imports are first imported, and provided by

SoundScan

LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		LAST WEEK	THIS WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					
			1	2				3	4	5	6	7	8
1	1	JIMMY BUFFETT MCA RECORDS	NUMBER 1	1	1	1	BAD RELIGION MCA RECORDS	1	1	1	1	1	1
2	2	DEFINITIVE 4 DEFINITIVE RECORDS			2	15	FLOGGING MOLLY MCA RECORDS	2	15	2	15	2	15
3	4	YING YANG TWINS MCA RECORDS	Alley: The Return Of The Ying Yang Twins	2	16	JOHNNY VICTIOUS MCA RECORDS	3	16	2	16	3	16	
4	3	OL' DIRTY BASTARD MCA RECORDS	The Trials And Tribulations Of Russell Jones	3	17	JACKY JASPER MCA RECORDS	4	17	3	17	4	17	
7	6	INFAMOUS MOBB MCA RECORDS	Special Edition	4	18	DAVID VISAN MCA RECORDS	5	18	4	18	5	18	
11	9	DASHBOARD CONFESSIONAL MCA RECORDS	\$: GREATEST GAINER \$: The Places You Have Come To Fear The Most	5	19	PEGGY SCOTT-ADAMS MCA RECORDS	6	19	5	19	6	19	
12	10	IMX MCA RECORDS	IMs	6	20	DIESELBOY MCA RECORDS	7	20	6	20	7	20	
10	5	KILLA BEEZ MCA RECORDS	Wu-Tang Productions Present: Killa Beez — The Sting	7	21	AT6 MCA RECORDS	8	21	7	21	8	21	
9	7	SOUNDTRACK MCA RECORDS	All About The Benjamins	8	22	PAUL ROZUMS MCA RECORDS	9	22	8	22	9	22	
5	—	TWIZTID MCA RECORDS	Mirror Mirror	9	23	REV. CLAY EVANS AND THE AARC MASS CHOIR MCA RECORDS	10	23	9	23	10	23	
15	12	KHIA FEATURING DSD MCA RECORDS	Thug Misses	10	24	ZAKK WYLDE'S BLACK LABEL SOCIETY MCA RECORDS	11	24	10	24	11	24	
6	—	STEVE EARLE MCA RECORDS	Sidestracks	11	25	PEDRO THE LION MCA RECORDS	12	25	11	25	12	25	
16	—	911 MCA RECORDS	Reincarnated	12	26	VARIOUS ARTISTS MCA RECORDS	13	26	12	26	13	26	
14	19	CHOCOLATE MCA RECORDS	My Time	13	27	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY MCA RECORDS	14	27	13	27	14	27	
8	8	JOHN TESH MCA RECORDS	A Deeper Faith	14	28	RANCID/NOFX MCA RECORDS	15	28	14	28	15	28	
13	—	FACE TO FACE MCA RECORDS	How To Ruin Everything	15	29	ELVIS PRESLEY MCA RECORDS	16	29	15	29	16	29	
17	11	THURSDAY MCA RECORDS	Full Collapse	16	30	THE WHITE STRIPES MCA RECORDS	17	30	16	30	17	30	
1	—	RAMON AYALA Y SUS BRAVOS DEL NORTE MCA RECORDS	HOT SHOT DEBUT	17	31	MARINA MCA RECORDS	18	31	17	31	18	31	
20	14	SEVENDUST MCA RECORDS	Animosity	18	32	Z-RO MCA RECORDS	19	32	18	32	19	32	
14	—	THE JON SPENCER BLUES EXPLOSION MCA RECORDS	Plastic Fang	19	33	MARINA MCA RECORDS	20	33	19	33	20	33	
21	13	SIR CHARLES JONES MCA RECORDS	Love Machine	20	34	BASEMENT JAXX MCA RECORDS	21	34	20	34	21	34	
29	40	THE HIVES MCA RECORDS	Van Vidi Viseous	21	35	NEW CREATION OF GOD MCA RECORDS	22	35	21	35	22	35	
27	29	ZERO 7 MCA RECORDS	Simple Things	22	36	J-LIVE MCA RECORDS	23	36	22	36	23	36	
23	24	POWER HOUSE MCA RECORDS	Family Business	23	37	DREAM STREET MCA RECORDS	24	37	23	37	24	37	

Billboard® TOP INTERNET ALBUM SALES™

LAST WEEK

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

		NUMBER 1	LAST WEEK	LAST WEEK	LAST WEEK
1	SHERYL CROW	ARMED & DANGEROUS	1 Red Hot 101 C'mon, C'mon	2	1000 Blank
2	CELINE DION	ONE WORLD	A New Day Has Come	3	
3	JOSH GROBAN	THE MUSICAL THEATRE BAND	Josh Groban	8	
4	BONNIE RAITT	CAPITOL	Silver Linings	17	
5	NORAH JONES	BLUE NOTE RECORDINGS	Come Away With Me	37	
6	NEIL YOUNG	REPRISE RECORDINGS	Are You Passionate?	33	
7	SOUNDTRACK	100% INDEPENDENT/EMI/EMI/EMI	O Brother, Where Art Thou?	7	
8	JIMMY BUFFETT	MAHOGANY	For Sale Of The World	46	
9	THE GOO GOO DOLLS	SONY/BMG	Gutterflower	11	
10	STEVE EARLE	REDWOOD RECORDS	Under Rug Swept	29	
11	JOHN MAYER	ACADEMY COLUMBIA/POLYDOR	Sidetracks	—	
12	BARRY MANILOW	EMI/SONY/BMG	Reyes For Reasons	41	
13	PATTY GRIFFIN	ASYLUM	Ultimate Manilow	44	
14	INDIGO GIRLS	EPIC/BMI	1000 Kisses	179	
15	LEONARD COHEN	COLUMBIA/EMI/EMI	Because You	127	
16	JACK JOHNSON	EMI/UNIVERSAL/MARIN/EMI	Ten New Songs	—	
17	ORIGINAL CAST RECORDING	EMI/SONY/BMG	Bratmobile	66	
18	THE NITTY GRTTY DIRT BAND	CAPITOL 3640	The Last 3 Years	—	
19	SOUNDTRACK	MLT/MLT	Will The Circle Be Unbroken	—	
20	CASSANDRA WILSON	BLUES NOTES/EMI/CAPITOL	Moosejaw Wedding	—	
21	DIANA KRALL	VITREOUS	Belly Of The Sun	—	
22	LOUDON WAINWRIGHT III	REDWOOD 191	The Look Of Love	87	
23	MEDESKI MARTIN AND WOOD	BLUE NOTE IMPERIAL	Last Man On Earth	—	
24			Unbelievable	—	
25			All That You Can't Leave Behind	65	

Top Internet Album Sales reflects physical album sales (either through download or streaming) based on data collected by SoundScan. Unlike Nielsen's different album efforts, tracking sales are included in the Internet and Soundtrack charts. ▲ Album with the greatest sales gain this week. ● Recording Industry Admin. of America (RIAA) certification for net shipment of 1 million units (Platinum). ▲ RIAA certification for net shipment of 1 million units (Platinum). ▲ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For Incent sets, and double albums with a running time of 180 minutes or more, the ▲ RIAA multiplies shipments by the number of discs in that set. RIAA Latin awards: ▲ Certification for net shipment of 100,000 units (Platinum). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Vinyl indicates vinyl available. * indicates a past or present Headliner 100. © 2002 EMI/Business Media, Inc. and SoundScan, Inc. All rights reserved.

MAY 4
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Billboard® TOP POP. CATALOG

80 items are compacted to a single column of data. New, more recent data is placed at the top of the list. Older, less recent data is placed at the bottom of the list.

ScoutScan

LAST WEEK

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

		NUMBER 1	LAST WEEK	LAST WEEK	LAST WEEK
1	1	DISTURBED	The Sickness	24	24
2	3	CREED	Human Clay	25	23
3	22	AEROSMITH	Aerosmith's Greatest Hits	26	28
4	14	OZZY OSBOURNE	The Ozman Cometh	27	38
5	2	CELINE DION	All The Way...A Decade Of Song	28	26
6	5	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	29	30
7	6	ENYA	Paint The Sky With Stars - The Best Of Enya	30	33
8	11	KID ROCK	Devil Without A Cause	31	30
9	13	METALLICA	Metalllica	32	36
10	15	DEF LEPPARD	Vault - Greatest Hits 1980-1995	33	32
11	7	PINK FLOYD	Dark Side Of The Moon	34	36
12	9	DIXIE CHICKS	Fly	35	33
13	10	BOB MARLEY AND THE WAILERS	Legend	36	31
14	5	NICKEL CREEK	Nickel Creek	37	31
15	8	CREED	My Own Prison	38	36
16	17	AC/DC	Back In Black	39	30
17	15	SYSTEM OF A DOWN	System Of A Down	40	39
18	16	JAMES TAYLOR	Greatest Hits	41	37
19	19	SUBLIME	Sublime	42	41
20	—	PATSY CLINE	Heartaches	43	41
21	21	SHANIA TWAIN	Come On Over	44	41
22	29	INCUBUS	Make Yourself	45	40
23	20	DAVID GRAY	White Ladder	46	28
24	22	GUNS N' ROSES	Appetite For Destruction	47	43

All albums with the greatest sales gain this week. Catalog entries are 2-week old titles that have fallen below No. 10 on the Billboard 200 or remain sales after Total Weeks. Catalog entries reflect combined weekly U.S. album sales on the Billboard 200 and Pop Catalog Albums. ▲ Recording Industry Admin. of America (RIAA) certification for net shipment of 1 million units (Platinum). ▲ RIAA certification for net shipment of 4 million units (Multi-Platinum). ▲ RIAA certification for net shipment of 10 million units (Diamond). △ RIAA certification for net shipment of 20 million units (Multi-Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For Incent sets, and double albums with a running time of 180 minutes or more, the ▲ RIAA multiplies shipments by the number of discs in that set. RIAA Latin awards: ▲ Certification of 100,000 units (Platinum). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Vinyl indicates vinyl available. * indicates a past or present Headliner 100. © 2002 EMI/Business Media, Inc. and SoundScan, Inc. All rights reserved.

MAY 4
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Billboard® TOP SOUNDTRACKS™

		LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK
1	2	THE SCORPION KING	NUMBER 1	1	1
3	3	O BROTHER, WHERE ART THOU?	UNIVERSAL PICTURES	2	2
4	5	BLADE II	UNIVERSAL/20TH CENTURY	3	3
5	6	SHREK	DELMARSH RECORDS/UNIVERSAL	4	4
6	7	MOULIN ROUGE	UNIVERSAL	5	5
7	9	I AM SAM	CLIVE COOPER	6	6
8	7	COYOTE UGLY	CLIVE COOPER	7	7
9	8	QUEEN OF THE DAMNED	WARNER SUNDAY REPRISE RECORDS/UNIVERSAL	8	8
10	13	RESIDENT EVIL	TOONSTORY/UNIVERSAL	9	9
11	11	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REEL TO REEL/UNIVERSAL/20TH CENTURY	10	10
12	12	MOULIN ROUGE 2	UNIVERSAL	11	11
13	14	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	UNIVERSAL SUNDAY UNLIMITED	12	12
14	15	ALL ABOUT THE BENJAMINS	BLUES IN THE SUN	13	13
15	17	HARDBALL	80 TO 100/CLIVE COOPER/UNIVERSAL	14	14
16	16	THE FAST AND THE FURIOUS	NUCLEAR/UNIVERSAL/20TH CENTURY	15	15
17	18	A WALK TO REMEMBER	CLIVE COOPER	16	16
18	19	CLOCKSTOPPERS	HOLLYWOOD RECORDS	17	17
19	20	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	MUSIQUE ARISTON/UNIVERSAL	18	18
20	21	TRAINING DAY	FUGITIVE RECORDS/UNIVERSAL	19	19
21	20	THE PRINCESS DIARIES	WALT DISNEY RECORDS	20	20
22	22	THREE & MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPOPSIS RECORDS/UNIVERSAL	21	21
23	25	MONSOON WEDDING	MILAN RECORDS	22	22
24	26	ALMOST FAMOUS	DREAMWORKS RECORDS/UNIVERSAL	23	23
25	23	WE WERE SOLDIERS	CLIVE COOPER	24	24

Chart Codes:

—ALBUMS—

The Zoo (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (C)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Holidays (H)

Instrumental (IN)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Alternative (LA)

Latin Pop (LP)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B (RB)

RB/B-Hip Hop Catalog (RBC)

Reggae (RE)

Rock Metal (WM)

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (AT)

Country (CS)

Dance Club Play (DC)

Dance Songs (DS)

Hot Latin Tracks (HLT)

Latin Pop (LP)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSA)

R&B Hip-Hop (RH)

R&B Hot 100 Airplay (RA)

R&B Hot 100 Singles Sales (RS)

Pop (RP)

Mainstream Rock (RO)

Modern Rock (MR)

Top 40 Tracks (T40)

Rock (R)

Rockin' Rollers (RR)

Runnings from Bimonthly Charts are listed in italics on a chart's unpublished week.

HSS: Hot 100; H50: 70s; RS: 65

2002: #17

PCA: 26; H50: 1; RBC: 1, 5, 6

31st: MO: 1

HSS: 17; IND: 13; RBA: 37

99th: All-Time: DC: 18

Akon: Rave: 1; RBA: 1; HSS: 1a; JZ: 2a; HA: 1, 2b; HSS: 4a; RP: 1b; RBC: 25; 32; T40: 1, 3, 21

ATB: 1a; IND: 2

Avant: Rave: 1; RBA: 1; HSS: 2b; T40: 1, 2a; HA: 1, 2c; RBA: 20; 25; 32; T40: 1, 3, 21

Avant: Rave: 1; RBA: 1; HSS: 2b; T40: 1, 2a; HA: 1, 2c; RBA: 20; 25; 32; T40: 1, 3, 21

Kavino: Avant: 1

Kenny Chesney: Rave: 1; RBA: 1; C: 5; HSS: 1

Mark: HSS: 1a; RBC: 1; RBA: 1; HSS: 1

El Chicahuate: LA: 65

The Chieftains: WM: 3

Chocolate: LPS: 5

Celine Dion: Rave: 1; RBA: 1; IND: 1b; RBC: 4b

Charlotte Church: C: 3

Eric Clapton: BL: 4

The Clark Family Experience: CS: 5b

Perry Como: WM: 1; RBC: 1; RBA: 1; HSS: 1

The Chipmunks: Rave: 1; RBA: 1; HSS: 1b

Tammy Cochran: CA: 5b; CS: 20

Renato Almendros: Coqui: 19

Leonard Cohen: CS: 21

Gold: RD: 33

John Coltrane: JZ: 21, 22

Pete Cetera: Rave: 1; RBA: 1; HSS: 1

Harry Connick, Jr.: JZ: 7, 9

Control: LA: 19; RBA: 10; RBC: 33

Control Machines: LA: 55; LP: 17a

Corynne: Rave: 1; RBA: 1; HSS: 1; RBC: 85; RS: 26

The Corrs: HSS: 15a; LP: 38

Course Of Nature: HSS: 16; RBC: 20

El Cónyac: WM: 1; Rave: 1; Tiersa: S: 12; HA: 2; RBA: 11

Credid: Rave: 1; RBA: 1; HSS: 1; RBC: 39; RBA: 1; HSS: 10; LP: 1, 2a; HA: 1, 2b

Creedence Clearwater Revival: PCA: 43

Creedence Clearwater Revival: Rave: 1; RBA: 1; HSS: 1

Cris: Rave: 1; RBA: 1; HSS: 1; RBC: 6; RS: 8

David Benoit: C: 14

Tab Benoit: BL: 10

Billie Holiday: Rave: 1; RBA: 1; RBC: 8; RS: 12

Hank Mobley: HSS: 15a; LP: 38

Hank Mobley: HSS: 15b; LP: 38

Hank Mobley: HSS: 15c; LP: 38

Hank Mobley: HSS: 15d; LP: 38

Hank Mobley: HSS: 15e; LP: 38

Hank Mobley: HSS: 15f; LP: 38

Hank Mobley: HSS: 15g; LP: 38

Hank Mobley: HSS: 15h; LP: 38

Hank Mobley: HSS: 15i; LP: 38

Hank Mobley: HSS: 15j; LP: 38

Hank Mobley: HSS: 15k; LP: 38

Hank Mobley: HSS: 15l; LP: 38

Hank Mobley: HSS: 15m; LP: 38

Hank Mobley: HSS: 15n; LP: 38

Hank Mobley: HSS: 15o; LP: 38

Hank Mobley: HSS: 15p; LP: 38

Hank Mobley: HSS: 15q; LP: 38

Hank Mobley: HSS: 15r; LP: 38

Hank Mobley: HSS: 15s; LP: 38

Hank Mobley: HSS: 15t; LP: 38

Hank Mobley: HSS: 15u; LP: 38

Hank Mobley: HSS: 15v; LP: 38

Hank Mobley: HSS: 15w; LP: 38

Hank Mobley: HSS: 15x; LP: 38

Hank Mobley: HSS: 15y; LP: 38

Hank Mobley: HSS: 15z; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15nn; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15ww; LP: 38

Hank Mobley: HSS: 15xx; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15jj; LP: 38

Hank Mobley: HSS: 15kk; LP: 38

Hank Mobley: HSS: 15ll; LP: 38

Hank Mobley: HSS: 15mm; LP: 38

Hank Mobley: HSS: 15oo; LP: 38

Hank Mobley: HSS: 15pp; LP: 38

Hank Mobley: HSS: 15qq; LP: 38

Hank Mobley: HSS: 15rr; LP: 38

Hank Mobley: HSS: 15ss; LP: 38

Hank Mobley: HSS: 15tt; LP: 38

Hank Mobley: HSS: 15uu; LP: 38

Hank Mobley: HSS: 15vv; LP: 38

Hank Mobley: HSS: 15yy; LP: 38

Hank Mobley: HSS: 15zz; LP: 38

Hank Mobley: HSS: 15aa; LP: 38

Hank Mobley: HSS: 15bb; LP: 38

Hank Mobley: HSS: 15cc; LP: 38

Hank Mobley: HSS: 15dd; LP: 38

Hank Mobley: HSS: 15ee; LP: 38

Hank Mobley: HSS: 15ff; LP: 38

Hank Mobley: HSS: 15gg; LP: 38

Hank Mobley: HSS: 15hh; LP: 38

Hank Mobley: HSS: 15ii; LP: 38

Hank Mobley: HSS: 15

LAST WEEK		Billboard MODERN ROCK TRACKS™	
CHART	POSITION	ARTIST	LAST WEEK
TITLE / INFLUENCE/PRODUCTION LABEL			
1	THE MIDDLE (DEANNAH)	NUMBER 1	1 Week In Number 1 Jenny Etter World
2	BLURRY (MATT MCGRAW)	10	10 Weeks On The Chart "Habits Of Mind"
3	FOR YOU (JULIA LEE)	11	Shinedown
4	TOXICITY (KATIE COOPER)	12	System Of A Down
5	TOO BAD (KATIE COOPER)	13	Markieba
6	CLOSER TO THE DARK (SILVER ISLAND)	14	Woolridge
7	FIRST DATE (KATIE LEE)	15	Bliss - D.S.
8	YOUTH OF THE NATION (KATIE)	16	Wheatear
9	DOPE NOSE (KATIE COOPER)	17	Korn
10	HERE TO STAY (KATIE COOPER)	18	Duratone
11	WASTING MY TIME (TNT)	19	Linkin Park
12	IN FRIENDS (KATIE LEE)	20	The White Stripes
13	RIENDS & FAMILY (KATIE)	21	Our Lady Peace
14	FELL IN LOVE WITH A GIRL (THREE 6 MAFIA)	22	X-Ecutioners
15	SOMEBODY ELSE CUT THE HAIR (KATIE COOPER)	23	Deathknell Confusion
16	AMBER (KATIE)	24	Incubus
17	IT'S GONE DOWN (KATIE COOPER)	25	The Go-Go Dolls
18	WISH YOU WERE HERE (KATIE COOPER)	26	10,000 Maniacs
19	GO (KATIE COOPER)	27	Iron Maiden
20	BURNING AWAY (KATIE COOPER)	28	Iron Maiden
21	SCREAMING INDEFINITES (KATIE)	29	Moby
22	NICE TO KNOW YOU (KATIE COOPER)	30	Incubus
23	HERE IS GONE (KATIE)	31	The Go-Go Dolls
24	WE ARE ALL MADE OF STARS (TNT)	32	Godsmack
25	I STAND ALONE (KATIE COOPER)	33	Alkemi
26	THE WAY YOU LIKE IT (KATIE)	34	Jack Johnson
27	FLAKS (KATIE COOPER)	35	Rob Zombie
28	NEVER GONNA STOP (KATIE COOPER)	36	Quicksilver
29	GET AWAY (KATIE COOPER)	37	Tool
30	PARA-SOLA (TNT)	38	Abandoned Posts
31	THE REMEDY (TNT)	39	Chad Kroeger Featuring Joey Scott
32	WARNING (KATIE COOPER)	40	Seven
33	HERO (KATIE COOPER)	41	The Strikers
34	LET ME DOWN (TNT)	42	Drowning Pool
35	PAFACUT (KATIE COOPER)	43	Linkin Park
36	LAST NIGHT (KATIE COOPER)	44	The Strikers
37	TEAR AWAY (KATIE)	45	Drowning Pool

LAST WEEK	ARTIST	SONG	CHART POSITION		LAST WEEK	ARTIST	CHART POSITION	
			1	2			1	2
1	TOO RAD	MANHATTAN	1	1	DECEMBER	1	1	DECEMBER
2	FOR YOU	CHER	2	2	DECEMBER	2	2	DECEMBER
3	I STAND ALONE	REO SPEEDWAGON	3	3	DECEMBER	3	3	DECEMBER
4	WASTING MY TIME	THE BEE GEES	4	4	DECEMBER	4	4	DECEMBER
5	HERE TO STAY	MANHATTAN	5	5	DECEMBER	5	5	DECEMBER
6	IN THE MEAN TIME	THE BEE GEES	6	6	DECEMBER	6	6	DECEMBER
7	WALK ME DOWN	MANHATTAN	7	7	DECEMBER	7	7	DECEMBER
8	YOUTH OF THE NATION	ASIANA	8	8	DECEMBER	8	8	DECEMBER
9	TOXICITY	INTERSECTION	9	9	DECEMBER	9	9	DECEMBER
10	NEVER GONNA STOP	INTERSECTION	10	10	DECEMBER	10	10	DECEMBER
11	CRAWLING IN THE DARK	INTERSECTION	11	11	DECEMBER	11	11	DECEMBER
12	CHEESE LAST BREATH	DEAD	12	12	DECEMBER	12	12	DECEMBER
13	HOW CAN I HARM YOU	MANHATTAN	13	13	DECEMBER	13	13	DECEMBER
14	CHICKEN LITTLE VICTORY	MANHATTAN	14	14	DECEMBER	14	14	DECEMBER
15	DRIFT & DIE	INTERSECTION	15	15	DECEMBER	15	15	DECEMBER
16	GET AWAY	INTERSECTION	16	16	DECEMBER	16	16	DECEMBER
17	TEAR AWAY	INTERSECTION	17	17	DECEMBER	17	17	DECEMBER
18	MY SACRIFICE	INTERSECTION	18	18	DECEMBER	18	18	DECEMBER
19	HERO	INTERSECTION	19	19	DECEMBER	19	19	DECEMBER
20	ADRIANA	REO SPEEDWAGON	20	20	DECEMBER	20	20	DECEMBER
21	LIVE AGAIN	REO SPEEDWAGON	21	21	DECEMBER	21	21	DECEMBER
22	PARABOLA	REO SPEEDWAGON	22	22	DECEMBER	22	22	DECEMBER
23	CAMPING IN THE SUN	MANHATTAN	23	23	DECEMBER	23	23	DECEMBER
24	FATHER'S DAY	MANHATTAN	24	24	DECEMBER	24	24	DECEMBER
25	ANGER RISING	INTERSECTION	25	25	DECEMBER	25	25	DECEMBER
26	THE WAY YOU LIKE IT	REO SPEEDWAGON	26	26	DECEMBER	26	26	DECEMBER
27	NO LIGHT	INTERSECTION	27	27	DECEMBER	27	27	DECEMBER
28	NICE TO KNOW YOU	INTERSECTION	28	28	DECEMBER	28	28	DECEMBER
29	NO ONE	INTERSECTION	29	29	DECEMBER	29	29	DECEMBER
30	INSIDE OUT	INTERSECTION	30	30	DECEMBER	30	30	DECEMBER
31	GONE AWAY	INTERSECTION	31	31	DECEMBER	31	31	DECEMBER
32	ROOM	INTERSECTION	32	32	DECEMBER	32	32	DECEMBER
33	WARNING	INTERSECTION	33	33	DECEMBER	33	33	DECEMBER
34	THE QUESTION	INTERSECTION	34	34	DECEMBER	34	34	DECEMBER
35	AGAPE	INTERSECTION	35	35	DECEMBER	35	35	DECEMBER
36	BROKEN WAY	INTERSECTION	36	36	DECEMBER	36	36	DECEMBER
37	DREAMER	INTERSECTION	37	37	DECEMBER	37	37	DECEMBER
38	FORSAKEN	INTERSECTION	38	38	DECEMBER	38	38	DECEMBER
39	DEE	INTERSECTION	39	39	DECEMBER	39	39	DECEMBER
40	DRIVE	INTERSECTION	40	40	DECEMBER	40	40	DECEMBER
41	DRIVE	INTERSECTION	41	41	DECEMBER	41	41	DECEMBER
42	DRIVE	INTERSECTION	42	42	DECEMBER	42	42	DECEMBER
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159	DRIVE	INTERSECTION	159	159	DECEMBER	159	159	DECEMBER
160	DRIVE	INTERSECTION	160	160	DECEMBER	160	160	DECEMBER
161	DRIVE	INTERSECTION	161	161	DECEMBER	161	161	DECEMBER
162	DRIVE	INTERSECTION	162	162	DECEMBER	162	162	DECEMBER
163	DRIVE	INTERSECTION	163	163	DECEMBER	163	163	DECEMBER
164	DRIVE	INTERSECTION	164	164	DECEMBER	164	164	DECEMBER
165	DRIVE	INTERSECTION	165	165	DECEMBER	165	165	DECEMBER
166	DRIVE	INTERSECTION	166	166	DECEMBER	166	166	DECE

LAST WEEK	TITLE	ARTIST	TOP 40 TRACKS	
			WEEK	WEEK
1	WHAT'S LUV	FAT JOE FEATURING JESSIE J	NUMBER ONE	1-14-11
2	DO YOU LET ME GET ME	TRAVIS	15	15
3	POOHISH	SHAGGY	16	16
4	SHAKE IT DOWN	THE DUFFY	17	17
5	AIN'T IT FUNNY	ANITA BAKER FEATURING J.A. RULE	18	18
6	ALL YOU WANT	MONIQUE BRINDI	19	19
7	A THOUSAND MILES	CELINE DION FEAT. TONI BRADLEY	20	20
8	BLURRY	THE BEE GEES	21	21
9	UNDERNEATH YOUR CLOTHES	SHAGGY	22	22
10	IN THE END	THE STONE TEMPLE PILOTS	23	23
11	WHENEVER YOU WILL GO	THE STONE TEMPLE PILOTS	24	24
12	GIORGIO	THE STONE TEMPLE PILOTS	25	25
13	ESCAPE	THE STONE TEMPLE PILOTS	26	26
37	HOW CAN I REMIND ME	THE STONE TEMPLE PILOTS	27	27
15	THREE'S A COMPANY (PART ONE)	THE STONE TEMPLE PILOTS	28	28
12	CAN'T GET YOU OUT OF MY HEAD	THE STONE TEMPLE PILOTS	29	29
18	HATE IS GONE	THE GO-GO DOLLS	30	30
16	I DON'T HAVE TO CALL	THE GO-GO DOLLS	31	31

LAST WEEK		Billboard ADULT CONTEMPORARY		Artists				
WEEK	NUMBER	TITLE/ARTIST/PRODUCTION/LABEL	WEEK	NUMBER	WEEK	NUMBER		
1	1	A NEW DAY HAS COME (SRC)	12	1	NUMBER 1	1	5	WE ARE ONE (BON
2	2	HERO (BONNIE)	13	2	CELINE DION	2	6	EMERSON
3	3	SUPERMAN (IT'S NOT EASY) (HARRY/CLINTON)	14	3	EMERSON	3	7	FIVE FOR FIGHTERS
5	5	I NEED YOU (TELEMA)	15	5	MICHAEL BUBLE	5	9	MICHAEL BUBLE
6	6	ONLY TIME (HARRY)	16	6	ERIKS	6	10	LORETTA
4	7	I'VE ALREADY BEEN THERE (SRC)	17	7	LORETTA	7	11	MATCHBOX TWENTY
7	8	IF YOU'RE GONE (AEROSMITH)	18	8	LEE ANN Womack	8	12	LEE ANN WOMACK
8	9	I HOPE YOU DANCE (HEAR/MARSHALL)	19	9	MICHAEL BUBLE	9	13	MICHAEL BUBLE
9	10	ONLY A WOMAN LIKE YOU (JET)	20	10	ERIKS	10	14	DEBIE HARR
10	11	THANK YOU (HITS)	21	11	TRAVIS	11	15	TRAVIS
11	12	DROP OF JUICER (TELL ME) (COLBRA)	22	12	JO DE MEDEIROS	12	16	JO DE MEDEIROS
12	13	BRING ON THE RAIN (LIVE)	23	13	FaITH HILL	13	17	FaITH HILL
14	14	THERE'LL BE (MACHINEMASTER 3000)	24	14	BACKSTREET BOYS	14	18	BACKSTREET BOYS
15	15	DROWNING JOE	25	15	ELTON JOHN	15	19	ELTON JOHN
13	16	THIS TRAIN DON'T STOP THERE ANYMORE (RED/TELEVISION)	26	16	ERIKS	16	20	ERIKS
16	17	WILD CHILD (HARRY)	27	17	DONNA HRAFT	17	21	DONNA HRAFT
17	18	I CAN'T HELP YOU NOW (CAPIT)	28	18	CAROLYN DOWD JONES	18	22	CAROLYN DOWD JONES
18	19	SO COMPLICATED (HARRY/MARSHALL)	29	19	LOREN RIMMER	19	23	LOREN RIMMER
19	20	CAN'T FIGHT THE MOONLIGHT (CAPIT)	30	20	JOEL GRABIN	20	24	JOEL GRABIN
20	21	TO WHERE YOU ARE (HARRY)	31	21	CHRIS ISAAK	21	25	CHRIS ISAAK
21	22	LET ME DOWN EASY (HARRY)	32	22	CHER	22	26	CHER
22	23	SONG FOR THE LONELY (HARRY/STEVENS)	33	23	PAUL McCARTNEY	23	27	PAUL McCARTNEY
23	24	YOUR LOVING FLAME (HARRY/STEVENS)	34	24	JEAN	24	28	JEAN
24	25	STANDING STILL (HARRY)	35	25	DARREN HAYES	25	29	DARREN HAYES
25	26	INSEATABLE (COLBRA)	36	26	THE CALLING	26	30	THE CALLING
26	27	WHEREVER YOU WILL GO (HARRY)	37	27	LUTHER VANDROSS	27	31	LUTHER VANDROSS
27	28	IF I RATHER (HARRY)	38	28	ALICIA KEYS	28	32	ALICIA KEYS
28	29	FALLIN'	39	29	ALL-4-ONE	29	33	ALL-4-ONE
29	30	BEAUTIFUL AS YOU (HARRY)	40	30	WEEZER/CROSBY	30	34	WEEZER/CROSBY
30	31	A THOUSAND MILES (HARRY)						

LAST WEEK		Billboard ADULT TOP 40 TRACKS	
SONG	ARTIST	SONG	ARTIST
TITLE /IMPRINT PROMOTION LABEL			
1	WHEREVER YOU WILL GO	NUMBER 1	21 Weeks / Radio 1 The Calling
2	HOW YOU REMIND ME	ADRIENNE	Rockin' Rollin'
3	LOVE ME LIKE YOU MEAN IT	ADRIENNE	Always Be My Baby
4	HERE IS GONE	ADRIENNE	The One Good Thing
5	ALL YOU WANTED	ADRIENNE	Michelle Branch
6	SOAK UP THE SUN	ADRIENNE	Shady Drive
7	BLURRY	ADRIENNE	Puddle Of Mudd
8	MY SACRIFICE	ADRIENNE	Green
9	STANDING STYLÉ	ATLANTIC	Jesus
11	A THOUSAND MILES	ADRIENNE	Vanessa Williams
12	LOVE ME LIKE YOU MEAN IT	ADRIENNE	Waking Up
13	HANGING BY A THREAD	ADRIENNE	Lilithae
14	NO SUCH THING	ADRIENNE	John Mayer
15	SUPERMAN (IT'S NOT EASY)	ADRIENNE	Five For Fighting
16	WASTING MY TIME	ADRIENNE	Defunkt
17	IN THE END	ADRIENNE	Linkin Park
18	THE RUMBLE	ADRIENNE	Jimmy Eat World
21	A STEELNESS OF HEART	ADRIENNE	Letters To Cleo
21	A NEW DAY HAS COME	ADRIENNE	Celine Dion
18	EVERDAY	ADRIENNE	Dave Matthews Band
19	GET THE PARTY STARTED	ADRIENNE	Pink
23	SHÉ'S ON FIRE	ADRIENNE	Travis
24	CAN'T GET YOU OUT OF MY HEAD	ADRIENNE	Kylie Minogue
25	COMPLICATED	ADRIENNE	Avril Lavigne
26	LET IT GO	ADRIENNE	Five For Fighting
27	HEY BABY	ADRIENNE	No Doubt
29	SAVE YOURSELF	ADRIENNE	Sawyer Fredericks
31	BREAK ME	ADRIENNE	Natalie Imbruglia
32	WRONG IMPRESSION	ADRIENNE	Lilithae
30	BREATHING	ADRIENNE	Edie Brickell
31	YOU GOT TO HIRE YOUR LOVE AWAY	ADRIENNE	Rufus Wainwright
32	SPARKLE	ADRIENNE	Travis
35	DON'T LET ME GET HEA	ADRIENNE	No Doubt
36	HELLA GOOD	ADRIENNE	LoLo Jones
33	CAN'T FIGHT THE MOONLIGHT	ADRIENNE	The Cullen

Compiled from a national sample of airports supplied by Broadcast Data Systems. **Flight** Trunk service: 162 nonstop rock stations, 82 modern rock stations, 64 adult contemporary stations and 76 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. **Top 40 Tracks** is compiled from a national sample of Mountain Top 40, Top 40 rhythmic, Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. **Top 40 Tracks** awards bonus charting based on increase in audience on a regional basis. **Chart** tracks, charting with increase in detections over the previous week are buffered regardless of chart movement. A record with a minimum of 10 detections is required to be included in the chart. **Recent** (including the top 25 in the 15 AC) are removed from the chart after 26 weeks. **Artist** awards are based on airplay and audience (Top 40 tracks excluded). **Video** availability: © 2002 WNU Broadcast Media, Inc. All rights reserved.

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LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1 1 Foolish	25 39 Hello Good	1 1 I'm Gonna Be Alright	5 5 I'm Gonna Be Alright	1 1 I'm Gonna Be Alright	5 5 I'm Gonna Be Alright
2 2 What's Lovin'?	27 26 My List	2 2 Welcome To Atlanta	29 49 Welcome To Atlanta	2 2 Welcome To Atlanta	29 49 Welcome To Atlanta
3 3 U Don't Have To Call	28 21 Always Be There	3 3 Hands Clean	30 45 Hands Clean	3 3 Hands Clean	30 45 Hands Clean
4 4 I Need A Girl (Part One)	29 30 Me فيه Love	4 4 Modern Day Bowies And Clyde	54 57 Modern Day Bowies And Clyde	4 4 Modern Day Bowies And Clyde	54 57 Modern Day Bowies And Clyde
5 5 Ain't No Party	30 30 Drive (For Daddy Gena)	5 5 Drive (For Daddy Gena)	55 66 Drive (For Daddy Gena)	5 5 Drive (For Daddy Gena)	55 66 Drive (For Daddy Gena)
6 7 Starry	31 29 Anything	6 6 I Should Be Sleeping	56 67 I Should Be Sleeping	6 6 I Should Be Sleeping	56 67 I Should Be Sleeping
7 8 Dogs (D My)	32 32 More Than A Woman	7 7 The White World	57 57 The White World	7 7 The White World	57 57 The White World
8 9 Don't Let Me Get Me	33 54 Addictive	8 8 Blessed	58 70 Blessed	8 8 Blessed	58 70 Blessed
9 10 The End	34 40 Hello (I'm Gonna Be) (Part Two)	9 9 Avril (Dance)	59 63 Avril (Dance)	9 9 Avril (Dance)	59 63 Avril (Dance)
10 11 Escape	35 33 Yowee	10 10 Save Up The Sun	60 58 Save Up The Sun	10 10 Save Up The Sun	60 58 Save Up The Sun
11 12 How You Remind Me	36 36 What She's An Angel	11 11 How Come You Don't Call Me	61 61 How Come You Don't Call Me	11 11 How Come You Don't Call Me	61 61 How Come You Don't Call Me
12 13 A Thousand Miles	37 32 That's What I Love You	12 12 I Breathe I'm Breathin'	62 72 I Breathe I'm Breathin'	12 12 I Breathe I'm Breathin'	62 72 I Breathe I'm Breathin'
13 14 Girlfriend	38 32 I'm Movin' On	13 13 Gets To Be	63 63 Gets To Be	13 13 Gets To Be	63 63 Gets To Be
14 15 Pass The Courvoisier Part II	39 31 My Sacrifice	14 14 I'm Gonna Miss Her (The Fisher's Song)	64 67 I'm Gonna Miss Her (The Fisher's Song)	14 14 I'm Gonna Miss Her (The Fisher's Song)	64 67 I'm Gonna Miss Her (The Fisher's Song)
15 16 Unleash Your Clothes	40 50 I Don't Want to Be (Til Monday)	15 15 One Miss	65 67 One Miss	15 15 One Miss	65 67 One Miss
16 17 Wherever You Will Go	41 34 The Nation	16 16 Full Moon	66 66 Full Moon	16 16 Full Moon	66 66 Full Moon
17 18 Away Day	42 51 Living And Living Well	17 17 The Coverley In Me	67 55 The Coverley In Me	17 17 The Coverley In Me	67 55 The Coverley In Me
18 19 I Love You	43 47 Too Bad	18 18 They Women's Work	68 65 They Women's Work	18 18 They Women's Work	68 65 They Women's Work
19 20 Here Is Gone	44 49 Uh Huh	19 19 Video (I'm Gonna Be) (Part Two)	69 73 Video (I'm Gonna Be) (Part Two)	19 19 Video (I'm Gonna Be) (Part Two)	69 73 Video (I'm Gonna Be) (Part Two)
20 21 Waste My Time	45 45 Hot In Herre	20 20 Uh Huh	70 68 Uh Huh	20 20 Uh Huh	70 68 Uh Huh
21 22 A New Guy Has Come	46 46 Hero	21 21 Nothing Is This World	71 59 Nothing Is This World	21 21 Nothing Is This World	71 59 Nothing Is This World
22 23 The Middle	47 46 Family Affair	22 22 Rec The Mic	72 61 Rec The Mic	22 22 Rec The Mic	72 61 Rec The Mic
23 24 Can't Get You Out Of My Head	48 38 Can't Fight The Moonlight	23 23 Say It Y-Y	73 74 Say It Y-Y	23 23 Say It Y-Y	73 74 Say It Y-Y
24 25 Saturday (Yeah! Yeah!)	49 56 Dewey A** Chick	24 24 Toxicity	74 74 Toxicity	24 24 Toxicity	74 74 Toxicity
25 26 Saturday (Yeah! Yeah!)	50 60 Oh Boy	25 25 Lighter, Camera, Action!	75 69 Lighter, Camera, Action!	25 25 Lighter, Camera, Action!	75 69 Lighter, Camera, Action!

MAY 4 2002

LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
1 1 Girlfriend	26 24 Dear God	1 1 Senator (Death Do Us Part)	51 39 Senator (Death Do Us Part)	1 1 Senator (Death Do Us Part)	51 39 Senator (Death Do Us Part)
2 2 A Thousand Miles	27 27 Bring My Ni	2 2 One Miss	52 35 One Miss	2 2 One Miss	52 35 One Miss
3 3 Lights, Camera, Action!	28 50 I Need A Girl (Part One)	3 3 The Was The	53 13 The Was The	3 3 The Was The	53 13 The Was The
4 4 Feels Good (Don't Worry Be A Champ)	29 38 Addictive	4 4 The Star Spangled Banner	54 41 The Star Spangled Banner	4 4 The Star Spangled Banner	54 41 The Star Spangled Banner
5 5 Move It Like That	30 43 Hyde	5 5 Thank You	55 49 Thank You	5 5 Thank You	55 49 Thank You
6 6 Can't Fight The Moonlight	31 25 I Should Be Sleeping	6 6 Big Poppa/Warrior	56 56 Big Poppa/Warrior	6 6 Big Poppa/Warrior	56 56 Big Poppa/Warrior
7 7 Ballin' Boy	32 40 Deep Space 3000	7 7 Take You Home With Me a.k.a. Body	57 48 Take You Home With Me a.k.a. Body	7 7 Take You Home With Me a.k.a. Body	57 48 Take You Home With Me a.k.a. Body
8 8 Uh Huh	33 36 Us Against The World	8 8 Everything U	58 54 Everything U	8 8 Everything U	58 54 Everything U
9 13 Wherever You Will Go	34 33 Revolution	9 9 Hit 'Em Up Style (Dope!)	59 52 Hit 'Em Up Style (Dope!)	9 9 Hit 'Em Up Style (Dope!)	59 52 Hit 'Em Up Style (Dope!)
10 9 Never	35 15 Truly Madly Deeply	10 10 My Sweet Lord	60 51 My Sweet Lord	10 10 My Sweet Lord	60 51 My Sweet Lord
11 4 Hook'd Lady	36 28 7 Days	11 11 Fame	61 58 Fame	11 11 Fame	61 58 Fame
12 12 Still Not Over You	37 29 Daily Life	12 12 You Gots No Love	62 66 You Gots No Love	12 12 You Gots No Love	62 66 You Gots No Love
13 11 So Far For The Lonely	38 34 Gimme Jiggy We It	13 13 Never	63 61 Never	13 13 Never	63 61 Never
14 1 I Don't Want To Miss A Thing	39 37 Calling My Name	14 14 Never Too Far/Never Madly	64 59 Never Too Far/Never Madly	14 14 Never Too Far/Never Madly	64 59 Never Too Far/Never Madly
15 19 Oh Yo Yo Yo	40 23 Will Destroy	15 15 Step Playin'	65 42 Step Playin'	15 15 Step Playin'	65 42 Step Playin'
16 17 Round And Round	41 27 I'm Still Me	16 16 Heaven	66 68 Heaven	16 16 Heaven	66 68 Heaven
17 18 Money (I'm Sorry)	42 55 Buster	17 17 Welcome To Atlanta	67 64 Welcome To Atlanta	17 17 Welcome To Atlanta	67 64 Welcome To Atlanta
18 19 I'm Still Me	43 30 When The Sun Sets And The Eagle Fly	18 18 I Should Be Sleeping	68 67 I Should Be Sleeping	18 18 I Should Be Sleeping	68 67 I Should Be Sleeping
19 20 Round And Round	44 28 What's Lovin'	19 19 Love	69 67 Love	19 19 Love	69 67 Love
20 19 Money (I'm Sorry)	45 52 Shway	20 20 Peachy & Cream	70 74 Peachy & Cream	20 20 Peachy & Cream	70 74 Peachy & Cream
21 21 Pass The Courvoisier Part II	46 53 Sweet Dew Day	21 21 Loverland	71 71 Loverland	21 21 Loverland	71 71 Loverland
22 22 That's Just Jesus	47 31 Osars Yo Mama	22 22 I Should Be Sleeping	72 65 America The Beautiful	22 22 I Should Be Sleeping	72 65 America The Beautiful
23 23 I'm Still Me	48 46 Best Your Chest!	23 23 I Should Be Sleeping	73 70 Can I Get That!!!	23 23 I Should Be Sleeping	73 70 Can I Get That!!!
24 24 I'm Still Me	49 44 Foolish	24 24 I Should Be Sleeping	74 74 I'm Still Me	24 24 I Should Be Sleeping	74 74 I'm Still Me
25 25 Pass The Courvoisier Part II	50 46 A.M. To P.M.	25 25 I Should Be Sleeping	75 74 I'm Still Me	25 25 I Should Be Sleeping	75 74 I'm Still Me

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THIS WEEK		LAST WEEK		2 WEEKS AGO		TITLE		ARTIST		IMPRINT & NUMBER/PROMOTION LABEL		PEAK POSITION		THIS WEEK		LAST WEEK		2 WEEKS AGO		TITLE		ARTIST		IMPRINT & NUMBER/PROMOTION LABEL		PEAK POSITION	
1	1	1	1	1	1	FOOLISH ♪	FOOLISH	3 Weeks At Number 1	3 Weeks At Number 1	3 Weeks At Number 1	3 Weeks At Number 1	50	49	HERO	HERO	1	1	1	1	1	1	HERO	HERO	Enrique Iglesias	HERO	3	
2	2	2	2	2	2	WHAT'S LUV? ♪	WHAT'S LUV?	Fat Joe Featuring Ashanti	Fat Joe Featuring Ashanti	WHAT'S LUV?	WHAT'S LUV?	51	51	DOWNTOWN ♪	DOWNTOWN	2	2	2	2	2	2	WHAT'S LUV?	WHAT'S LUV?	Ja Rule Featuring Charli "Chall" Cullinan	WHAT'S LUV?	51	
3	4	4	4	4	4	U DON'T HAVE TO CALL ♪	U DON'T HAVE TO CALL	Usher	Usher	U DON'T HAVE TO CALL	U DON'T HAVE TO CALL	52	46	I'M GONNA BE ALRIGHT	I'M GONNA BE ALRIGHT	2	2	2	2	2	2	I'M GONNA BE ALRIGHT	I'M GONNA BE ALRIGHT	Jessie J Featuring Nas	I'M GONNA BE ALRIGHT	52	
4	5	5	5	5	5	GREATEST GAINER / SALES ♪	GREATEST GAINER / SALES	Usher	Usher	GREATEST GAINER / SALES	GREATEST GAINER / SALES	53	46	WELCOME TO ATLANTA	WELCOME TO ATLANTA	2	2	2	2	2	2	WELCOME TO ATLANTA	WELCOME TO ATLANTA	Jermaine Dupri & Ludacris	WELCOME TO ATLANTA	53	
5	6	11	11	11	11	GREATEST GAINER / AIRPLAY ♪	GREATEST GAINER / AIRPLAY	Usher	Usher	GREATEST GAINER / AIRPLAY	GREATEST GAINER / AIRPLAY	54	66	HANDS CLEAN	HANDS CLEAN	2	2	2	2	2	2	HANDS CLEAN	HANDS CLEAN	Alvin Mcsorley	HANDS CLEAN	23	
6	7	12	12	12	12	I NEED A GIRL (PART ONE) ♪	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Lova	P. Diddy Featuring Usher & Lova	I NEED A GIRL (PART ONE)	I NEED A GIRL (PART ONE)	55	66	SOAK UP THE SUN	SOAK UP THE SUN	2	2	2	2	2	2	SOAK UP THE SUN	SOAK UP THE SUN	Sheryl Crow	SOAK UP THE SUN	23	
7	8	13	13	13	13	AIN'T IT FUNNY ♪	AIN'T IT FUNNY	Jennifer Lopez Featuring Jennifer Hudson	Jennifer Lopez Featuring Jennifer Hudson	AIN'T IT FUNNY	AIN'T IT FUNNY	56	61	I SHOULD BE SLEEPING ♪	I SHOULD BE SLEEPING	2	2	2	2	2	2	I SHOULD BE SLEEPING	I SHOULD BE SLEEPING	Emerson Drive	I SHOULD BE SLEEPING	56	
8	9	14	14	14	14	BABY ♪	BABY	Puddle Of Mudd	Puddle Of Mudd	BABY	BABY	57	27	THE WHOLE WORLD ♪	THE WHOLE WORLD	2	2	2	2	2	2	THE WHOLE WORLD	THE WHOLE WORLD	Dixie Chicks	THE WHOLE WORLD	57	
9	10	10	10	10	10	A THOUSAND MILES ♪	A THOUSAND MILES	Usher	Usher	A THOUSAND MILES	A THOUSAND MILES	58	60	MORNING DAY BONNIE AND CLYDE	MORNING DAY BONNIE AND CLYDE	2	2	2	2	2	2	MORNING DAY BONNIE AND CLYDE	MORNING DAY BONNIE AND CLYDE	Travis Tritt	MORNING DAY BONNIE AND CLYDE	58	
10	11	11	11	11	11	DON'T LET ME GET ME ♪	DON'T LET ME GET ME	Park	Park	DON'T LET ME GET ME	DON'T LET ME GET ME	59	54	HOW COME YOU DON'T CALL ME	HOW COME YOU DON'T CALL ME	2	2	2	2	2	2	HOW COME YOU DON'T CALL ME	HOW COME YOU DON'T CALL ME	Alisan Keys	HOW COME YOU DON'T CALL ME	59	
11	12	12	12	12	12	LET ME GET ME	LET ME GET ME	N Sync Featuring Ne-Yo	N Sync Featuring Ne-Yo	LET ME GET ME	LET ME GET ME	60	64	AWNAW ♪	AWNAW	2	2	2	2	2	2	AWNAW	AWNAW	Nappy Roots	AWNAW	60	
12	13	13	13	13	13	ESCAPE ♪	ESCAPE	Nickelback	Nickelback	ESCAPE	ESCAPE	61	54	BLESSED	BLESSED	2	2	2	2	2	2	BLESSED	BLESSED	Marcus McBride	BLESSED	61	
13	14	9	9	9	9	HOW YOU REMEMBRE ME ♪	HOW YOU REMEMBRE ME	U2	U2	HOW YOU REMEMBRE ME	HOW YOU REMEMBRE ME	62	51	I BREATHE IN, I BREATHE OUT	I BREATHE IN, I BREATHE OUT	2	2	2	2	2	2	I BREATHE IN, I BREATHE OUT	I BREATHE IN, I BREATHE OUT	Chris Cagle	I BREATHE IN, I BREATHE OUT	62	
14	15	15	15	15	15	WHENEVER YOU WILL GO ♪	WHENEVER YOU WILL GO	The Calling	The Calling	WHENEVER YOU WILL GO	WHENEVER YOU WILL GO	63	65	ONE MIC ♪	ONE MIC	2	2	2	2	2	2	ONE MIC	ONE MIC	Chris Cagle	ONE MIC	63	
15	16	16	16	16	16	PASS THE COURSIER PART II ♪	PASS THE COURSIER PART II	Busta Rhymes Featuring P. Diddy & Pharell	Busta Rhymes Featuring P. Diddy & Pharell	PASS THE COURSIER PART II	PASS THE COURSIER PART II	64	73	GOT'S TA BE ♪	GOT'S TA BE	2	2	2	2	2	2	GOT'S TA BE	GOT'S TA BE	B2K	GOT'S TA BE	64	
16	17	17	17	17	17	UNDERNEATH YOUR CLOTHES	UNDERNEATH YOUR CLOTHES	Shakira	Shakira	UNDERNEATH YOUR CLOTHES	UNDERNEATH YOUR CLOTHES	65	71	VIRGIN ♪	VIRGIN	2	2	2	2	2	2	VIRGIN	VIRGIN	India Arie	VIRGIN	65	
17	18	18	18	18	18	RAINY DAY	RAINY DAY	Mary J. Blige Featuring Jimi Westbrook	Mary J. Blige Featuring Jimi Westbrook	RAINY DAY	RAINY DAY	66	56	I'M GONNA MISS HER (THE FISHIN' SONG) ♪	I'M GONNA MISS HER (THE FISHIN' SONG)	2	2	2	2	2	2	I'M GONNA MISS HER (THE FISHIN' SONG)	I'M GONNA MISS HER (THE FISHIN' SONG)	Brad Paisley	I'M GONNA MISS HER (THE FISHIN' SONG)	66	
18	19	19	19	19	19	HERE IS GONE	HERE IS GONE	The Goo Goo Dolls	The Goo Goo Dolls	HERE IS GONE	HERE IS GONE	67	74	FULL MOON ♪	FULL MOON	2	2	2	2	2	2	FULL MOON	FULL MOON	Staind	FULL MOON	67	
19	20	20	20	20	20	I LOVE YOU ♪	I LOVE YOU	U2	U2	I LOVE YOU	I LOVE YOU	68	72	THE COWBOY IN ME	THE COWBOY IN ME	2	2	2	2	2	2	THE COWBOY IN ME	THE COWBOY IN ME	Tim McGraw	THE COWBOY IN ME	68	
20	21	21	21	21	21	WASTING MY TIME ♪	WASTING MY TIME	Def Leppard	Def Leppard	WASTING MY TIME	WASTING MY TIME	69	72	THIS WOMAN'S WORK ♪	THIS WOMAN'S WORK	2	2	2	2	2	2	THIS WOMAN'S WORK	THIS WOMAN'S WORK	Maxwell	THIS WOMAN'S WORK	69	
21	22	22	22	22	22	ANYTHING ♪	ANYTHING	Coldplay	Coldplay	ANYTHING	ANYTHING	70	70	FEELS GOOD (DON'T WORRY BOUT A THING) ♪	FEELS GOOD (DON'T WORRY BOUT A THING)	2	2	2	2	2	2	FEELS GOOD (DON'T WORRY BOUT A THING)	FEELS GOOD (DON'T WORRY BOUT A THING)	Naughty By Nature Featuring 3LW	FEELS GOOD (DON'T WORRY BOUT A THING)	70	
22	23	23	23	23	23	SATURDAY (OOOOH OOOOH) ♪	SATURDAY (OOOOH OOOOH)	Lodovica Featuring Sleepy Brown	Lodovica Featuring Sleepy Brown	SATURDAY (OOOOH OOOOH)	SATURDAY (OOOOH OOOOH)	71	74	TAKE YA HOME ♪	TAKE YA HOME	2	2	2	2	2	2	TAKE YA HOME	TAKE YA HOME	Big Head Noise	TAKE YA HOME	71	
23	24	24	24	24	24	ALWAYS ON TIME ♪	ALWAYS ON TIME	Def Leppard	Def Leppard	ALWAYS ON TIME	ALWAYS ON TIME	72	67	NOTHING IN THIS WORLD ♪	NOTHING IN THIS WORLD	2	2	2	2	2	2	NOTHING IN THIS WORLD	NOTHING IN THIS WORLD	Kelly Wright Featuring Avant	NOTHING IN THIS WORLD	72	
24	25	25	25	25	25	MAKIN' GOOD LOVE	MAKIN' GOOD LOVE	Avant	Avant	MAKIN' GOOD LOVE	MAKIN' GOOD LOVE	73	62	SAY I YI YI ♪	SAY I YI YI	2	2	2	2	2	2	SAY I YI YI	SAY I YI YI	Ying Yang Twins	SAY I YI YI	73	
25	26	26	26	26	26	MY LIST	MY LIST	Toby Keith	Toby Keith	MY LIST	MY LIST	74	81	ROD THE MIC ♪	ROD THE MIC	2	2	2	2	2	2	ROD THE MIC	ROD THE MIC	Bebe Sigel & Freeway	ROD THE MIC	74	
26	27	27	27	27	27	ANYTHING	ANYTHING	Jahiem Featuring Ne-Yo	Jahiem Featuring Ne-Yo	ANYTHING	ANYTHING	75	84	TOXICITY ♪	TOXICITY	2	2	2	2	2	2	TOXICITY	TOXICITY	System Of A Down	TOXICITY	75	
27	28	28	28	28	28	DRIVE (FOR DADDY GENE) ♪	DRIVE (FOR DADDY GENE)	Alison Jackson	Alison Jackson	DRIVE (FOR DADDY GENE)	DRIVE (FOR DADDY GENE)	76	79	STILL FLY ♪	STILL FLY	2	2	2	2	2	2	STILL FLY	STILL FLY	Big Tymers	STILL FLY	76	
28	29	29	29	29	29	DRIVE (FOR DADDY GENE) ♪	DRIVE (FOR DADDY GENE)	Alison Jackson	Alison Jackson	DRIVE (FOR DADDY GENE)	DRIVE (FOR DADDY GENE)	77	70	WISH I DIDN'T MISS YOU ♪	WISH I DIDN'T MISS YOU	2	2	2	2	2	2	WISH I DIDN'T MISS YOU	WISH I DIDN'T MISS YOU	Angie Stone	WISH I DIDN'T MISS YOU	77	
29	30	30	30	30	30	CAN'T FIGHT THE MOONLIGHT ♪	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	LeAnn Rimes	CAN'T FIGHT THE MOONLIGHT	CAN'T FIGHT THE MOONLIGHT	78	83	YOU KNOW THAT I LOVE YOU ♪	YOU KNOW THAT I LOVE YOU	2	2	2	2	2	2	YOU KNOW THAT I LOVE YOU	YOU KNOW THAT I LOVE YOU	Davey Jones	YOU KNOW THAT I LOVE YOU	78	
30	31	31	31	31	31	MY SACRIFICE ♪	MY SACRIFICE	Gretz	Gretz	MY SACRIFICE	MY SACRIFICE	79	80	WHAT ABOUT US? ♪	WHAT ABOUT US?	2	2	2	2	2	2	WHAT ABOUT US?	WHAT ABOUT US?	Brandy	WHAT ABOUT US?	79	
31	32	32	32	32	32	ADICTIVE ♪	ADICTIVE	Adalyn	Adalyn	ADICTIVE	ADICTIVE	80	80	THAT'S JUST JESSIE ♪	THAT'S JUST JESSIE	2	2	2	2	2	2	THAT'S JUST JESSIE	THAT'S JUST JESSIE	Karen OConnor	THAT'S JUST JESSIE	80	
32	33	33	33	33	33	HALFCRAZY ♪	HALFCRAZY	Truth Hurts Featuring Nelly	Truth Hurts Featuring Nelly	HALFCRAZY	HALFCRAZY	81	85	DON'T SAY GOODBYE ♪	DON'T SAY GOODBYE	2	2	2	2	2	2	DON'T SAY GOODBYE	DON'T SAY GOODBYE	Paulina Rubio	DON'T SAY GOODBYE	81	
33	34	34	34	34	34	YOUNG ♪	YOUNG	Kerri Cheyne	Kerri Cheyne	YOUNG	YOUNG	82	81	TAKE YOU HOME WITH ME A.K.A. BODY ♪	TAKE YOU HOME WITH ME A.K.A. BODY	2	2	2	2	2	2	TAKE YOU HOME WITH ME A.K.A. BODY	TAKE YOU HOME WITH ME A.K.A. BODY	R. Kelly & J-Z	TAKE YOU HOME WITH ME A.K.A. BODY	82	
34	35	35	35	35	35	WHAT'S THIS ANGEL ♪	WHAT'S THIS ANGEL	LeAnn Rimes	LeAnn Rimes	WHAT'S THIS ANGEL	WHAT'S THIS ANGEL	83	88	RAPTURE (THIS SO SWEET) ♪	RAPTURE (THIS SO SWEET)	2	2	2	2	2	2	RAPTURE (THIS SO SWEET)	RAPTURE (THIS SO SWEET)	Toto Matti & Devonte	RAPTURE (THIS SO SWEET)	83	
35	36	36	36	36	36	THAT'S WHEN I LOVE YOU ♪	THAT'S WHEN I LOVE YOU	Gretz	Gretz	THAT'S WHEN I LOVE YOU ♪	THAT'S WHEN I LOVE YOU ♪	84	81	IT'S GONE DOWN ♪	IT'S GONE DOWN	2	2	2	2	2	2	IT'S GONE DOWN ♪	IT'S GONE DOWN	X-Ecclomines	IT'S GONE DOWN ♪	84	
36	37	37	37	37	37	YOUTH OF THE NATION	YOUTH OF THE NATION	Steve Azar	Steve Azar	YOUTH OF THE NATION	YOUTH OF THE NATION	85	86	CHOP SUEY ♪	CHOP SUEY	2	2	2	2	2	2	CHOP SUEY ♪	CHOP SUEY ♪	System Of A Down	CHOP SUEY ♪	85	
37	38	38	38	38	38	I'M MOVIN' ON	I'M MOVIN' ON	Rascal Flatts	Rascal Flatts	I'M MOVIN' ON	I'M MOVIN' ON	86	94	TAKE A MESSAGE ♪	TAKE A MESSAGE	2	2	2	2	2	2	TAKE A MESSAGE ♪	TAKE A MESSAGE	Sharris	TAKE A MESSAGE ♪	86	
38	39	39	39	39	39	TOO BAD ♪	TOO BAD	Nickelback	Nickelback	TOO BAD ♪	TOO BAD ♪	87	94	HEY LUUV (ANYTHING) ♪	HEY LUUV (ANYTHING)	2	2	2	2	2	2	HEY LUUV (ANYTHING) ♪	HEY LUUV (ANYTHING) ♪	Mobly Deep Featuring 1261	HEY LUUV (ANYTHING) ♪	87	
39	40	40	40	40	40	I DON'T HAVE TO BE 'TIL MONDAY	I DON'T HAVE TO BE 'TIL MONDAY	Steve Azar	Steve Azar	I DON'T HAVE TO BE 'TIL MONDAY	I DON'T HAVE TO BE 'TIL MONDAY	88	92	SOME DAYS YOU GOTTA DANCE ♪	SOME DAYS YOU GOTTA DANCE	2	2	2	2	2	2	SOME DAYS YOU GOTTA DANCE ♪	SOME DAYS YOU GOTTA DANCE ♪	Dixie Chicks	SOME DAYS YOU GOTTA DANCE ♪	88	
40	41	41	41	41	41	FAMILY AFFAIR ♪	FAMILY AFFAIR	Mary J. Blige	Mary J. Blige	FAMILY AFFAIR ♪	FAMILY AFFAIR ♪	89	91	GIVE ME WHAT IT GONNA BE ♪	GIVE ME WHAT IT GONNA BE	2	2	2	2	2	2	GIVE ME WHAT IT GONNA BE ♪	GIVE ME WHAT IT GONNA BE	Briana McKnight Featuring Jermaine Dupri	GIVE ME WHAT IT GONNA BE ♪	89	
41	42	42	42	42	42	IM GONE	IM GONE	Cam'ron Featuring Jamie Foxx	Cam'ron Featuring Jamie Foxx	IM GONE	IM GONE	90	95	I TOLD YOU IT'S ALL ♪	I TOLD YOU IT'S ALL	2	2	2	2	2	2	I TOLD YOU IT'S ALL ♪	I TOLD YOU IT'S ALL ♪	Sean Paul	I TOLD YOU IT'S ALL ♪	90	
42	43	43	43	43	43	BOY BOY ♪	BOY BOY	MC Cheeks	MC Cheeks	BOY BOY ♪	BOY BOY ♪	91	99	SONG FOR THE LONELY ♪	SONG FOR THE LONELY	2	2	2	2	2	2	SONG FOR THE LONELY ♪	SONG FOR THE LONELY ♪	Puffy Pete	SONG FOR THE LONELY ♪	91	
43	44	44	44	44	44	WANT TO	WANT TO	MC Cheeks	MC Cheeks	WANT TO	WANT TO	92	99	BE HERE ♪	BE HERE ♪	2	2	2	2	2	2	BE HERE ♪	BE HERE ♪	Clay	BE HERE ♪	92	
44	45	45	45	45	45	HOT SHOT DEBUT	HOT SHOT DEBUT	Nelly	Nelly	HOT SHOT DEBUT	HOT SHOT DEBUT	93	99	REAPED Sandung Featuring D'Angelo	REAPED Sandung Featuring D'Angelo	2	2	2	2	2	2	REAPED Sandung Featuring D'Angelo	REAPED Sandung Featuring D'Angelo	Raphael Saadiq	REAPED Sandung Featuring D'Angelo	93	
45	46	46	46	46	46	IN HERE ♪	IN HERE ♪	Nelly	Nelly	IN HERE ♪	IN HERE ♪	94	99	REAPED Sandung Featuring D'Angelo	REAPED Sandung Featuring D'Angelo	2	2	2	2	2	2	REAPED Sandung Featuring D'Angelo	REAPED Sandung Featuring D'Angelo	Clay	IN HERE ♪	94	

Punk State Of Mind Prevails

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these numbers don't represent the music's entire retail base.

Bad Religion's 1994 magnum opus *Stranger Than Fiction* (the first of four releases on Atlantic) sold 403,000 units, according to SoundScan; Rancid's 1995 album ... And out Come the Wolves moved 844,000 copies; NOFX's 1994 collection *Punk in Drublic* sold 489,000 units; and Fugazi's 1993 set *In the Killtaker* shifted 200,000 copies.

The music—primarily sold by indie distributors, in many cases pedled directly to mom-and-pop stores, and often created by bands who operate their own labels and book their own tours—has developed its own business methodology, its own catalog, and a seemingly self-replicating audience of young listeners.



"It's really astounding that punk rock is still as vital and as widespread as it is," says Brett Gurewitz, guitarist/songwriter for Los Angeles-based Bad Religion and chairman of the top-selling punk label Epitaph Records, founded 20 years ago to release the band's records.

Steve Albini, the veteran Chicago-based engineer/musician who produced *In Utero* and today leads the band Shellac, says punk's DIY origins have sustained the form, in all its permutations, through the years.

Albini notes, "The notion that people can create their own future with whatever crude tools that they have at hand, and the notion that you don't need to be permitted into a venue to have a creative voice or in order to find an audience—those ideas, which are literally unique to punk rock, are still valid."

Ian Mackaye, leader of the socially aware Washington, D.C., punk band Fugazi and a partner (with Jeff Nelson, formerly of the Teen Idles) in Discord Records, says, "Punk rock in particular probably hit and stuck because music is one of the few cultural languages that kids still have access to. ... Virtually everyone listens to some kind of music or another, and if you are someone who feels disaffected or alienated or marginalized by life, then there is a huge aspect of

underground music that will provide a perfect soundtrack for that."

Shawn Stern, guitarist/vocalist of Youth Brigade—who has operated the L.A. punk label Better Youth Organization (BYO) with brothers Mark and Adam for 20 years—says, "Doing it yourself and being independent was a huge motivating factor for us when we started, and I think it still is."

THE NEXT GENERATION

Some younger punk entrepreneurs, including members of the politically outspoken Pittsburgh-based Anti-Flag (which operates its own A-label) and Fat Mike (Burkett) of NOFX—who runs San Francisco-based indie Fat Wreck Chords—specifically point to Albin, Mackaye, and Stern as influences on their own label operations.

Pat Thetic, Anti-Flag's drummer and a founding partner in the label, says, "One of the things with punk rock, obviously, is that you're trying to give back to the community, and also you realize that there's no money to be made with playing music, so another way of trying to do that is trying to do other things to supplement everything."

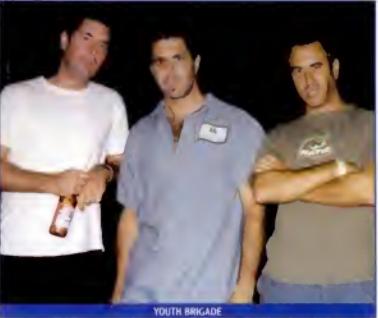
Hard touring remains the punk norm, and operators of band-run labels say they often end up signing younger acts, with whom they have shared stages.

"I started the label because I saw a lot of good bands on tour," Fat Mike says, "and there really weren't that many label backed then. So I wanted to give it a shot." Fat Wreck has released more than 100 full-length albums since starting operations in earnest in 1990; its tour acts include No Use for a Name, Lagwagon, and Me First & the Gimme Gimmes.

Thetic says, "We're a band that works a lot, and we're on the road a lot, so we meet a lot of people with ideas that we think are worthwhile and need to be expressed. And we've been lucky enough to learn how to do a record and how to get the contacts together and things like that. We're able to help those people get their ideas out there and get records out."

Anti-Flag's records have released 16 albums to date, and its roster includes such like-minded bands as the Unseen, the Code, Virus Nine, and Thought Riot.

While a handful of punk acts have experienced success on major labels, for many of these groups, corporate America is not what it's about—in word or deed. Anti-Flag guitarist/vocal-



YOUTH BRIGADE

ist Justin Case says, "We are a band that is singing about huge corporations that exploit people and use people, and they try and erode workers' rights. What I've always said, and what I truly believe, is not all corporations are evil or have to be evil, and not all business is bad business. If you have a business where you're actually treating people in a fair way, and you're not exploiting anyone, and you're not harming the environment—at that point, I don't see why that can't be a viable business. I think that's what's really exciting to me about a lot of these punk-rock record labels."

"For instance, Fat Wreck Chords is definitely a million-dollar business," Case continues. "But Fat Mike cares about the music. In fact, they treat the bands incredibly well. The deals they give their bands are incredibly fair compared to a major label, which is pretty putting out music as a capital investment."

Fat Mike says, "I really try to keep the punk ethic. My punk ethic is, 'Never screw anybody over, and everything's gonna be great.' You've got to think about bands first and money second."

Some prodigal groups have even ended up returning to the indie-punk fold after experimenting at the majors. Bad Religion wound up back on its original home, Epitaph, after four albums on Atlantic; its label return, *The Process of Weeding Out*, entered the *Billboard* Top Independent Albums chart at No. 1 in February.

Gurewitz notes with a laugh, "How is a band going to get a better deal than

having the CEO of the record label as a principal songwriter? They're kind of guaranteed [to be] a priority."

In spite of the fact that punk endures as a kind of industry unto itself, some punk rockers do not view themselves as occupying the same universe as the major labels. "I don't begrudge the major-label industry any more than I begrudge the NFL," Mackaye says, "because I'm not really connected to it. I just don't have anything to do with 'em. In fact, talking to *Billboard*, this is about as major-label as I'm gonna get at the moment."

"Let's say you're in a football league—does that mean you're in the major league? No." He continues, "I don't think of it as the difference between amateur and professional. I think of it as two different worlds, and I really feel that strongly."

NEW DAYS, OLD WAYS

The current punk-rock business model—if it may be termed as such—relies on the same principals used by Black Flag when its members started up SST Records two decades ago to issue its own recordings and piled into a small van to tour the U.S. That model emphasizes self-released product made at independent retail outlets, low-overhead label operations, low list prices, and grind-it-out touring (often at all-ages venues with low ticket prices).

For most punk labels, indie stores are the bread-and-butter of their business. Leslie Ranson, head of sales at Chicago-based Touch & Go's distribution arm—which distributes its own labels and such like-minded imprints as Drag City, Estrus, Thrill Jockey, and Kill Rock Stars—says, "The mom-and-pop basically keep us running. We have two people on staff who spend their time selling direct to stores. We sell C.O.D., with obviously a couple of exceptions—if it's somebody like [Boston-based chain] Newbury Comics. That keeps our cash flow going, obviously. Depending on the record, if you get into bigger things, the chains do come into play. But we're going to sell 50%-75% of our records probably through the mom-and-pops."

Louis Perner, who operates the L.A.-based punk labels Hopless Records and Sub City Records, home to the Weakerthans, Against All Authority, and the newly signed

Common Rider, featuring singer Jesse Michaels of Operation Ivy—says his labels sold direct to stores "from the very beginning, and we sort of pride ourselves on having close relationships with the best punk rock stores in the country . . . we have about 120 [stores we sell to direct]."

Many labels drive their album list prices down as far as they can go. Fat Mike says, "I always try to do the best thing for everybody. Our CD prices are \$13.98 list, which is pretty low. I don't think the kids are getting ripped off. We pay our bands a really high royalty. And we pay our employees really well, and we have profit-sharing, too."

Perner says, "We try to keep [the list prices] down. Our suggested list is \$19.98. We sell to the distributors at \$7.25; we sell to stores directly at \$7.75. So our prices are pretty low in stores—lower than most."

Of course, no business is immune to shifts in the economy. "We actually had to raise prices on our CDs the last few years, our wholesale prices," BYO's Stern says. "When we first started, we were selling the CDs a lot cheaper, like six bucks wholesale. We raised it this year to \$7.25, and we're



FUGAZI

still pretty low. That still comes in at about a \$13.95 list price."

At Discord Records, 20-year staffer Amy Pickering says, "Our CDs are \$10 and \$12—that's retail. Our margin is really small on the wholesale. A \$10 retail CD sells for seven bucks."

Dave Kerr, indie buyer at Was Trax Records in Denver, believes the low-ball pricing of most punk records is a "hug" factor in sales. "Mordam Records, their stuff sells so well, because I can get a CD and put it out for \$9.99 or \$11.99," he says. "The new Slipknot is, like, \$18.98. That's a lot of money for a kid . . . People are really conscious with their money now."

Ruth Schwartz, who runs the Sacramento, Calif.-based punk distributor Mordam Records for 19 years, admits that in most cases, sales expectations are low—astoundingly low, compared with typical targets for major-label albums—though the biggest bands on the scene can move more than 100,000 units a new album.

Schwartz says sets on such Mordam-distributed labels as Jade Tree or Polyvinyl can sell anywhere from

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SHELLAC

and more dramatic. The Bakersfield, Calif.-rooted quintet still spikes its ornery, hard-rock odes to angst and anger with hip-hop-inflected beats—though far less than on previous efforts. This time, tunes like the white-knuckled first single “Here to Stay,” with its dark, grumbling bassline and razor-sharp guitars, are more emotionally intense.

“Everything’s been amped up to the max,” Davis says. “We wanted this record to literally feel like it was going to explode as it played.”

But there’s something else happening in Korn’s new material. The hooks are more prominent, and the melodies are tighter and instantly memorable. Despite the hyper-aggressive nature of “Here to Stay,” its chorus makes it a reasonable contender for top 40 crossover.

The set also boasts some of the band’s most cinematic arrangements, as Davis and bassist Fieldy (bass), David Silveria (drums), James “Munky” Shaffer (guitars), and Brian “Head” Welch (guitars) underlined several of the album’s tracks with lush strings. The band’s songs are published by Zomba Songs/Fieldyland Music/Stratosphere/Cerebrality Music/Music Munk/Vertebrae Music/Cinote Music/BML.

The musical landscape of *Untouchables*—produced by Michael Beinhorn and mixed by Andy Wallace—is enhanced by Davis’ desire to also cover broader, richer lyrical ground.

“It was time to get out of my own head for a while,” he says. “Not that I’m not still working through my own shit in these songs. I am...big time. But I also felt compelled to look at the rest of the world around us. What a crazy, fucked-up place it can be sometimes.”

While other bands are rethinking their direction and tone amid the world’s current state of political unrest, Davis says Korn is committed to being “the exact same hard-driving band that it’s always been. Our fans would be pissed if we went soft on them. We’re a band built on the idea of being honest and real and all that we’re feeling right now. We’re also the kind of band that just blasts the fuck out. We want kids to come to our concerts and leave exhausted.”

KORN’S MUSICAL CRAFT

Korn formed in 1993 in Huntington Beach, Calif., when longtime friends and guitarists Shaffer and Welch returned to their hometown of Bakersfield, Calif., for a visit and stumbled upon vocalist Jonathan Fratantoni from local band Scart. After the concerned Davis heard in their band, which also featured future members Bilezikian and Silveria on drums and Fieldy on bass, in 1994, Korn released its eponymous debut, which was propelled by the moderate modern rock radio hit “Blind.”

The follow-up, 1996’s *Life Is Peachy*, offered a more musically mature Korn, with improved song structures and slightly more pop tones creeping into still-heavy compositions like “Twist” and “Good God,” both of which were rock-radio staples.

1998 brought *Follow the Leader*, as well as Korn’s own rock festival, the Family Values Tour. In making the set, the band took its time to ensure that this album would benefit from the success of the previous ones, giving *Follow the Leader* a crisp, higher-quality sound. It also incorporated various guest artists, from Fred Durst of Limp Bizkit and Ice Cube to Trevor Haldon of the Pharcyde and actor Cheech

and Surn 41 have saturated the market,” notes Bradley Andrews, a manager at a Virgin Megastore in Los Angeles. “But Korn has always made it to be political and edgy, so the band is likely to have at least two weeks at the top of the charts.”

Adding to the band’s presence at retail will be the DVD and VHS release of *Deuce*, a collection of clips and other footage gathered by Korn. It follows

ables to a wide audience. Epic has begun to execute a marketing plan that Steve Barnett, executive VP/CM at the labels, believes will prove how “the band has made an album that will resonate with a much broader audience than ever before.”

“It’s Korn’s time,” he adds. “The band is the innovator of a sound and a loyal fan following [that] the mainstream has continued to migrate to.”

the countdown, the label will unveil the album’s distinctive, artful CD sleeve by Eric White. Korn and its label also maintain sites for the band, korn.com and kornmtv.com, respectively.

A key element in breaking “Here to Stay,” as well as paving the way for *Untouchables*, is the video accompanying the single. Albert and Allen Hughes—who wrote and directed the films *Death Presidents* (1995) and *Menace II Society* (1993), among others—were tapped to lens the clip. Rife with strong images and social commentary, the video is set to hit MTV and other TV outlets tentatively within the next week or two.

“Korn’s message has been consistent from the start,” says Scott Greer, VP of worldwide marketing at the label. “They’ve been the defenders of the kids who have been on the fringe of society; the kids who don’t fit in. That message has been in everything they’ve put out from the start. This video—and this project—is consistent with that philosophy.”

On the touring front, the band (managed by the Firm in Los Angeles and booked by John Marks of the William Morris Agency in L.A.) has just returned from the first phase of an 18-month tour and trek. In March, it played in Latin America for the first time, peaked with a sold-out show in Mexico City at the Foro Sol baseball park for 55,000 fans.

On June 20, Korn will begin an eight-week U.S. trek that will include its first gig at New York’s famed Madison Square Garden. Before it’s done, the band will have traveled the world—something that Davis says is a large part of what drives Korn.

“You can make music you love, but getting out there and playing it for the kids is what gives the songs life. It’s when you’re out there that you see the result of your pain and work. And that’s pretty damn cool. That’s makes it worthwhile.”



They have a lot to live up to in a world where bands like Linkin Park and Sum 41 have saturated the market. But Korn has always managed to be political and edgy.

—BRADLEY ANDREWS, MANAGER, VIRGIN MEGASTORE, LOS ANGELES

Marin. Needless to say, *Follow the Leader* was a smash, debuting at No. 1 on the Billboard 200 and selling 3.4 million copies, according to SoundScan. It spawned the hits “Got the Life” and “Freak on a Leash”—the video for which went on to win two awards at the 1999 MTV Music Video Awards.

In 1999, the group built upon its momentum with *Issues*, an album that established Korn as a band of endurance. In the wake of sound-alike artists, Davis and company used this album to further flesh out their sound and remain distinctive and apart from the pack. The set has so far sold 3 million copies.

EXCITEMENT FOR ‘HERE TO STAY’

The kids who have been tracking Korn since its 1994 eponymous debut aren’t the only people hotly anticipating new music from the band. On April 2—more than two months before the set’s official release—syndicated radio personalities Opie & Anthony leaked some of its tracks on their national program.

The DJs, whose show is broadcast in 18 cities from the home-base New York station WNEW, played four songs from *Untouchables*. After premiering the third cut, “Tear Me Down,” they received a cease-and-desist letter from Sony Music, threatening a lawsuit.

The 13-track *Untouchables*, including “Here to Stay,” has been on via various pre-tear sheet file-share and file-sharing services for weeks, which is where the station obtained the songs for the broadcast.

At this point, the single is getting wall-to-wall airplay from modern rock and mainstream rock stations throughout the U.S. All of this activity is building expectations among retailers, who believe the set has strong prospects despite the increasingly stiff competition among rockers right now.

“They have a lot to live up to in a world where bands like Linkin Park

1996’s hugely successful home video release, *Who Then Now*.

Davis is unfazed by industry handwringing, noting that “it’s cool to sell a lot of records and all that, but it’s not cool to make music that matters to you—and to know that you’re making music that hits people on an emotional level. Numbers and all of that shit aren’t nearly as important as the emotional and creativity—and feeling like you’ve done a good job.”

That said, Davis adds that he and his bandmates are ready to put their collective noses to the grindstone and “work our asses off” to bring *Untouchables* since its first release in 1994.

For starters, a series of week-of-release multimedia events is near confirmation. Barnett promises that it will be a week befitting a band of Korn’s magnitude.

The Internet will be vital in setting up *Untouchables*. Epic will launch the five-week Countdown to Korn with MTV.com, AOL, MSN.com, GetMusic.com, and RollingStone.com. Each week, a site will premiere exclusive interviews and behind-the-scenes footage of the band making the album. A streaming version of a different track from the set will also be offered. During

Punk State Of Mind Prevails

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10,000 to 40,000 units for the distributor. But she adds, “The real hardcore bands, if they can get rid of 500,000, they’re happy—they’re very happy—because as we know, there’s a glut going on. If people want to lower the bar that far and are happy with it, more power to ‘em. I’ve got lots of labels here that are doing that.”

Pat DiNizio of Fat Wreck Chords can move a total of 1 million albums per year. “We’re pretty happy if a band sells over 100,000, and a bunch of our bands sell over 200,000. We have a couple of bands that only sell, like, 5,000, but about almost everyone sells over 10,000. And if a band makes a record for five or 10 grand, and we sell 10,000 copies, we’re doing fine.”

Ransom notes, “You can sell hundreds and hundreds of thousands of records, but in the grand scheme of

things, if a major label’s not selling 500,000 records, it’s not a success. That’s a team success to them, maybe. We just look at things on such a different level. You’re able to self-sustain it, because you don’t expect to sell more than 2,000 copies of a record.”

And specialty retailers say today’s punk consumers reach back even further for the music. “It’s exactly the same when you start to do painting—what you hear about [is] Picasso, all those big names,” says Jean-Luc “John” Gaudry, whose L.A. store Head Line Records does a healthy catalog business. “The music is exactly the same. If you get into it or you like it, you get more and more extreme. You got to know more bands, try to go to other. You know BBG, the Beastie Boys, the Dead Kennedy’s. After that, Minor Threat. After that, they’re perhaps going to be into Negative Approach. That is more obscure.”

GET IN THE VAN

Like album prices, ticket prices for concert and club gigs are kept to a minimum by bands sensitive to teenage entertainment budgets. Additionally, with few of these bands receiving any kind of widespread airplay, putting bodies into seats remains

the top way to attract album buyers. Stern says of Youth Brigade’s gigs, “I don’t think we’ve ever done a show that’s more than 12 backs. Usually our shows are \$8–\$10. It just seems fair. I don’t understand bands that’ll charge \$18 or \$20 for a show. I know all about the added expenses and all that, but you can’t do me, because I know I breakdown on the show. That extra money they charge means more profit in their pockets. If that’s what you’re about, that’s fine, but that’s not what we’re about.”

Fugazi—long a champion of low-priced, all-ages shows—holds the line on \$6 tickets (recently held from \$5) and continues to book all its shows itself. Mackaye says, “We never work any management fees. We work on a deal-by-deal basis. We’ve got to live die in it to book the shows down the road.”

“From the very beginning of this band, I was never fucking around in terms of the booking,” Mackaye continues. “When we went to a show and we said, ‘All ages, five bucks,’ and we got there, and the promoter said, ‘Yeah, well, we decided it was gonna be six [dollars],’ we’d say, ‘That’s cool,’ and we’d just start reloading our van. They could not believe it. There’s no way they’re gonna bust us. We’ll drive before that happens.”



M2M Resuscitation

Atlantic recording duo M2M hit the beach for an appearance on the WB series *Dawson's Creek*, which just celebrated its 100th episode. Marion Raven, 17, left, and Marti Larsen, 18, performed three songs, including current single "Everything" at a spring-break beach party the show's main characters attended. M2M's second album, *The Big Room*, features a decidedly mature acoustic pop/rock signature, belying the tender age of the act's two singers. The pair is now touring with Jewel.



Golden Figure Eights

Four-time World Ladies Figure Skating champion, six-time U.S. Ladies Figure Skating champion, and two-time Olympic medalist Michelle Kwan includes "Fields of Gold" by the late Eva Cassidy in her current exhibition program. She has been performing to the piece since last summer, including her 2002 Showcase of Champions performance at the Olympics in Salt Lake City following the figure skating competition. Here, Barbara Cassidy, right, and Hugh Cassidy, left, parents of Eva, and Bix Street Records president Bill Straw present Kwan with a gold record for Cassidy's "Songbird" during a recent stop in Baltimore.



Tom Joyner Gets Down With Big G

CeLo Steele, community relations director for General Mills, presents synchronized morning radio personality Tom Joyner with a check for \$600,000 in support of the Tom Joyner Foundation, which provides money directly to black colleges and universities to help students complete their educations. The dollar figure represents the largest level of support by any firm in the history of the foundation. General Mills (the Minneapolis-based maker of such goodies as Cinnamon Toast Crunch, Honey Nut Cheerios, and Lucky Charms and parents of Pillsbury, Betty Crocker, Green Giant, and Häagen-Dazs) participated in the Tom Joyner Morning Show 2002 Sky Shows—a series of free concerts—and sponsored the foundation's Royal Caribbean Fantastic Voyage 2002 Cruise.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Easy Rider: Frank Breeden



When people envision the president of the Gospel Music Assn. (GMA), they are more likely to picture a church member in choir robes than a black-leather-clad biker. That's why Frank Breeden has turned a few heads cruising to industry functions on his beloved Honda Valkyrie.

"It has the same engine and frame work as a Gold Wing but without all that old-man stuff—the trunk, the stereo, in-dash TV," Breeden says with a chuckle. "It's more of a retro bike. It has a flat six engine, which means it has six cylinders and it's got more power than some cars. It's about an 800-lb. bike, so it weighs about the same as a medium-size grand piano. The main objective is to never lay it down or else you'll need a lot of muscle to pick it up."

Breeden says he has always wanted to ride motorcycles, but wife Terri—with whom he'll celebrate his 25th anniversary in May—wasn't too crazy about the idea. "I promised to take a safety course, did, passed with flying colors, and went straight out and bought one of the biggest bikes in the world," Breeden enthuses, pointing to numerous Christian artists who are into the pastime, including Steven Curtis Chapman, Geoff Moore, and Gary Chapman. "I'm enjoying it tremendously, though my wife is still nervous."

Breeden loves to take long road trips and for the past two years has driven from Nashville to Estes Park, Colo., for the annual Semi-

nar in the Rockies, a GMA event that showcases new Christian talent. "I usually go directly there, but on the way back I kind of meander. It takes a couple of days. Usually by the time I get home, I've covered around 1,500 or 1,600 miles," says Breeden, who logs between 8,000 and 10,000 miles a year on his bike. "I've also been to Gospel Music Workshop of America in New Orleans on my bike. When my CMTA [Christian Music Trade Assn.] Board had a trip to Mobile, Ala., several of them chartered a jet. I said, 'See you there! and I rode my motorcycle.'

Breeden uses a global positioning satellite to help navigate and store information on favorite locales. "I have a little unit that I put on my bike handlebar that tracks where I go, so I don't have to worry about remembering that next little road that I discovered," he says. "When I get back, I download into my computer where I went and overlay it on a map, and I can see where it was. I can save it as a favorite route."

"The interstate of America are being compared to the roads they've replaced," Breeden continues. "But that's kind of good, because they take all the traffic away from those back roads and allow them to be a scene America can enjoy. So, if you want to get there fast, the interstate is the way to go. But if you want to go in style, take the back roads and do it on a bike."

DEBORAH EVANS PRICE



'EUROPE'S GREATEST HITS' by Matt Gaffney

Across

- Lacking hope
- 7 At home
- Steno knobs
- Post sub
- Start a stay
- Rocky Martin
- Intran word
- Wayne Newton's soprano
- She's pictured on the *Fuller House* cover
- I can't tell
- Clothing mentioned in the *Beatles' Day in the Life*
- Busby in music
- Put into office
- Selling a million records
- King of Marbs
- Paul Simon sang this 10-year anniversary song
- Christmas and New Year's
- Be preparing
- 36 of the 400+ most often used medicine
- Rosent with a short 'o'
- Whose Houston hit "Ali" was
- Prince's "U..."
- Find another
- Bent up, as a torture
- Groups with species
- More like a singing Tim
- 100th album
- best of album
- Kind of stone head
- Mr. Burns once
- 13 Indigo Girls' tune "Complicated"
- Groups' winning role

Down

- in York
- in ways
- Don't you consume the
- Orson Welles
- 1989 album
- Toucher
- Nobody touches all
- King
- first recorded by Bo Diddley
- in 1961
- Miguel
- Food
- Some classical competitors
- Orchestra
- Barre art movement
- Kind of test
- Prefix with
- 4 The Jets
- Reindeer
- Conducter's baton
- First Young Cannibals
- and the Cooked
- Rap discovered by
- Gold record money to
- U.S. Army
- Unike and
- Beetle's hangs out
- Become one company
- Many Moscow
- Boots from power
- Pat Shop Boys
- songs
- Open!
- Cut! Cut!!
- ...THAT'S THE THIRD CAMERAMAN THIS WEEK...
- SETBACKS ON MTV'S "THE OSBOURNES"

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

by Mark Parisi



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